FEBRUARY 1987 $2.75 $3.75 Canada

Sheet music

STANDARD PIANO / GUITAR Magazine

Four By Hoagy Carmichael:
Georgia On My Mind • Lazy River • I Get Along Without You Very Well • Heart And Soul

Plus More Songs By
Billy Joel • Beach Boys
Peabo Bryson
and more!

This Issue's Songs

California Girls
Brian Wilson 32

Georgia On My Mind
Hoagy Carmichael and Stuart Gorrell . . 14

Heart And Soul
Hoagy Carmichael and Frank Loesser . . 20

I Get Along Without You Very Well (Except Sometimes)
Hoagy Carmichael 10

If Ever You're In My Arms Again
Michael Masser, Tom Snow and Cynthia Weil 26

Lazy River
Hoagy Carmichael and Sidney Arodin . . 17

New York State Of Mind
Billy Joel 34

Stella By Starlight
Victor Young and Ned Washington 24

FEBRUARY 1987

Sheet music

vol. 11 no. 2

Magazine

Special Features

Publisher's Desk: Songwriter Sammy Cahn Is Joining Us! 1

Hoagy Carmichael: The Old Music Master 8

Wilma's Ragtime Tour de Force *by Edward S. Chase* 6

Jazz As Living History *by Judy Carmichael* 39

Theory Class: Ornaments 38

What's New In Sheet Music 3

Regular Features

Mailbox 4

Music News 2

Guitar Workshop: The "Lazy River" Shuffle *by Bill Shute* 40

Pop Studio: Heart And Soul Of Solo Playing *by Lou Stein* 44

Publisher/Editor-In-Chief
Edward J. Shanaphy

Business Manager
Robert Cornwell

Managing Editor
Josephine Sblendorio

Feature Editor
Susan Rodd

Music Editor
Coleen Cooney

Art Director
Richard Deon

Circulation Director
David Grossman

Circulation Manager
Brenda Hamilton

Circulation & Sales Promotion
Joanne Baker

Subscription Manager
Betsy Price

Promotion
Kathleen Gately

Administration
Doris Hamm

With respect to each of the works contained herein: International Copyright Secured. ALL RIGHTS RESERVED. Printed in U.S.A. Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

SHEET MUSIC MAGAZINE Standard Piano/Guitar (ISSN 0273-6462) is published monthly October through March and bimonthly April through September for $15.97 per year by Shacor, Inc., 352 Evelyn St., P.O. Box 933, Paramus, N.J. 07653-0933. Second-Class Postage paid at Paramus, N.J., and at additional mailing offices. This issue copyright © 1987 by Shacor, Inc. *Subscription and Customer Service Office:* 352 Evelyn Street, P.O. Box 933, Paramus, N.J. 07653-0933. (201) 967-9495. *Marketing and Editorial Offices:* 223 Katonah Ave., Katonah, N.Y. 10536. *Subscriptions:* $15.97 for 9 issues, $29 for 18 issues; includes postage and handling charge of $1.97 per year. Canadian subscriptions $2 additional per year. Canadian subscriptions payable in U.S. funds. *Change of Address:* Allow at least 6 weeks for change. Notify **SHEET MUSIC MAGAZINE,** Subscription Dept., 352 Evelyn Street, P.O. Box 933, Paramus, N.J. 07653-0933. Send both old and new address, and, if possible, the mailing label from a recent copy. Postmaster send change of address to **SHEET MUSIC MAGAZINE,** Subscription Dept., 352 Evelyn Street, P.O. Box 933, Paramus, N.J. 07653-0933.

Audited Paid Circulation ABC

ISSUE PUBLICATION SCHEDULE

1. January **2.** February **3.** March **4.** April/May **5.** June/July **6.** August/September **7.** October **8.** November **9.** December

Publisher's Desk

Songwriter Sammy Cahn Is Joining Us!

Sammy with Sheet Music Magazine publisher, Ed Shanaphy, and Warner Bros. music publishing vice-president, Frank Military, who helped bring Sammy and Sheet Music together.

There is no doubt about it, Sammy Cahn is one of the great lyric writers of all time. If you measure a songwriter's success by the awards he has won, Sammy would be at the top of anyone's list: twenty-six Academy Award nominations, four Oscars, an Emmy, and others too numerous to list here. But Sammy is more than a winner of awards. He writes the kind of songs that stick with us for life. His songs become our songs. And the things you have always wanted to say to someone special, he says more simply and more perfectly than you could ever hope to.

When Sammy came up with the idea of creating a column for Sheet Music Magazine in which he would answer our readers' questions about music, I jumped at the chance. After all, you can't **Call Me Irresponsible!** For years we have received all kinds of queries from our subscribers regarding songs and songwriting. Here was our chance not only to get expert answers to those questions, but also to put our readers in touch with one of the true giants of the popular music world.

So good readers, here's your chance. If you have had a list of questions you were always afraid to ask, and if you find yourself sitting around on some cold and snowy weekend bemoaning the fact that **Saturday Night Is The Loneliest Night Of The Week,** just **Let It Snow! Let It Snow! Let It Snow!** and put those questions on a piece of paper, **Put 'Em In A Box, Tie 'Em With A Ribbon,** and mail 'em to Sammy at our offices here in Katonah, NY. He's looking forward to hearing from you.

Sammy can not only answer your questions about songwriting, but about the workings of the music industry itself, working with performers, getting started in the business, finding the right collaborator, how collaborators work together, protecting your songs, who the publishers are, places you can go to learn the art, all kinds of good things. As good as he is, Sammy can't perform miracles. You can't say, 'Sammy, **Teach Me Tonight.**' But if you have **High Hopes** about a musical career, asking questions of a man of Sammy's calibre is certainly better than throwing **Three Coins In The Fountain** and making a wish. And if you think of more questions after you have already written to him, write again. He wants to hear from you **Time After Time.** Just remember, no questions about **Love And Marriage.** This is a music magazine, so **Please Be Kind.**

It's Been A Long, Long Time since Sammy began writing songs. The fact that he wants to share his talent with others is indicative of the kind of person he is. **I Should Care** is his philosophy, and we are all so lucky it is. As for me, **Guess I'll Hang My Tears Out To Dry** because I know that **All My Tomorrows** will be much happier ones now that Sammy is associated with our magazine.

How many songs has Sammy written? I have no idea. Ask him. I only know that if I continue to interpolate his song titles into this writing, it would reach **All The Way** to the back cover!

– Ed Shanaphy

Sammy and wife Tita, with Barbara and Frank Sinatra.

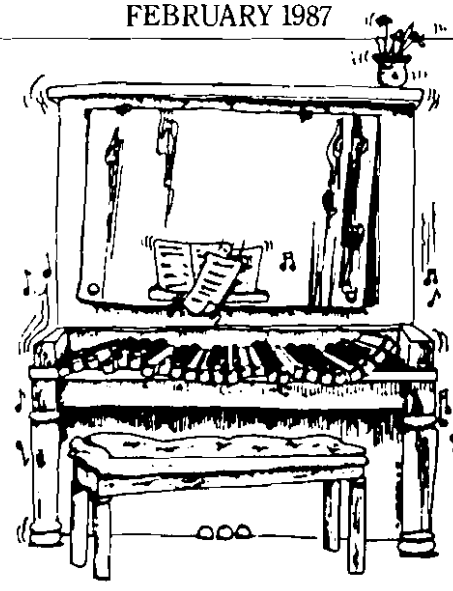
With Tita and a royal, loyal fan – Prince Charles.

☆☆☆ The Music News ☆☆☆

FEBRUARY 1987

The Annual Old-Time Piano Playing Contest

It is being billed as "A Time To Remember" – the upcoming Annual Old-Time Piano Playing Contest. Based on past experience, Decatur, Illinois will be filled with the sounds of honky-tonk, ragtime, old-time blues and lots of sing-alongs for three days in May at the annual music event. People from near and far will be coming, some just to listen and enjoy the entertainment, others as serious competitors. This weekend of musical memories will begin with the preliminary eliminations starting at 10 a.m. on Saturday, May 23rd. Later that evening, there will be a Dinner With a Champion. The next day, Sunday, everybody gets down to serious business, which means more great music, with the semi-finals and final competition to choose this year's winners. An After-



glow party is planned for more fun and entertainment that evening. The event comes to an end with a Monday morning "You're a Grand Old Flag" brunch.

This year's Old-Time Piano Playing Contest has been moved to the Holiday Inn in Decatur. The various events will all take place at their conference resort, and a special weekend package is being offered. For complete information, write to Holiday Inn Conference Resort, U.S. 36 West and Wyckles Rd., Decatur, Ill. 62522, or call Heidi at (217) 422-8800. For all you lovers of old-time piano playing, this weekend will be a time to remember.

Organ Scholarships

Pacific Council for Organ Clubs' Scholarship Foundation (a California nonprofit corporation) has $7,000 to award to students in their study of organ music during 1987. Candidates must be residents of California.

Scholarships will be offered in three categories: Group I, award of $500, students 13 and under; Group II, award of $1,000, students 14 to 18; Group III, awards totaling $5,500, to high school seniors up to 30 years of age.

Applications may be obtained by writing to Pacific Council for Organ Clubs (PCOC), Scholarship Foundation, Inc., P.O. Box 2811, Alameda, CA 94501. (Please specify age group when requesting application.) Final date for submission of application is April 15, 1987. Awards will be announced June 1, 1987.

The John Philip Sousa library of music has been bequeathed to the University of Illinois at Urbana. It comprised nine tons of compositions, filling forty-two large trunks when ready for shipment. There is in it enough music to supply the average college band with a repertoire for more than ten years without repeating a single work.

"Clari; Or, The Maid Of Milan," an early play of John Howard Payne, which Charles Kemble of Covent Garden Theater, London, asked the author to convert into an opera, for which Payne wrote his immortal "Home, Sweet Home," was presented on October 7th, by the Columbia University Players, at the John Drew Memorial Theater, of Easthampton, Long Island, but a short distance from the author's home, which is now a public memorial. First heard at Covent Garden in 1823, it is thought not to have had an American performance in many decades.

FEBRUARY 1933 54 YEARS AGO

Historic Plymouth Church of Brooklyn has its first feminine organist in the person of Miss Isa R. McIllwraith. The pulpit of this church was made famous by Henry Ward Beecher and Newell Dwight Hillis; and Miss McIllwraith must sustain the splendid musical traditions of such well-known predecessors as Harry Rowe Shelley and Harold V. Milligan.

An Index to national musical tastes! It is reported that recently in Vienna, a concert by the world famous Czechoslovakian soprano, Maria Jeritza, who has performed before Vienna audiences for two decades, had to be abandoned because of insufficient sale of seats, while a concert by the American violinist, Nathan Milstein, was a "sensational success."

Jose Iturbi has stirred Paris with a unique concert in which he interpreted the "Concerto in E-flat" of Mozart, the "Concerto in C minor" of Beethoven and the "Concerto in E-flat" of Liszt, with the cooperation of the Orchestra Symphonique with Pierre Monteux conducting. The Mozart "was as exquisite and palpitating as could be desired," the Beethoven "in a splendid classical mood" and the Liszt "was superb keyboard work, with much of the lion – though Spanish – in it."

Czechoslovakian nationalist newspapers are reported to have made stormy protests when Weber's "Oberon" was recently broadcast from the official radio station at Prague. A leading paper declared, "It is a provocation that Czechoslovakian radio listeners should be compelled to listen to the broadcasting of a German opera." And still Europe would be considered "the cradle of the arts."

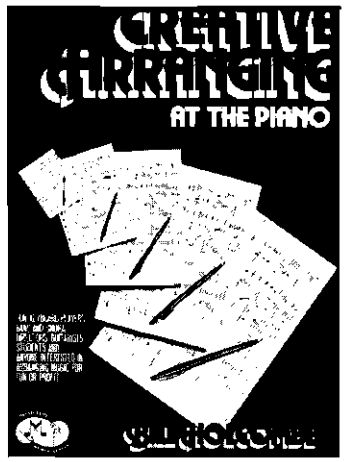
WHAT'S NEW IN SHEET MUSIC

When pianist and bandleader Eddy Duchin's popularity hit its peak in the 1930s, he described his approach this way: "I close my eyes, hum to myself, and then play what I happen to feel inside me." Whatever he was feeling, it certainly resonated with the American public. He was a sensation in the poshest night spots around the country; when Hollywood decided to shoot The Eddy Duchin Story, Tyrone Power played the title role (with Carmen Cavallaro playing the piano on the soundtrack). In many ways, Duchin's style stands as the ultimate model of "society" piano.

Now Warner Bros. Music has brought out 31 superb Duchin arrangements in their *Golden Archives Series;* in them you'll find all the little tricks and trademarks that made him such a fantastic stylist. There are big, juicy, two-fisted harmonizations, raggy rhythms, crossed-hand bass-note melodies – the works. (But the music never becomes too difficult – these arrangements are *playable!*)

And the songs are the great golden favorites of his time: *Avalon, Am I Blue, Chinatown My Chinatown, The Continental, If I Could Be With You, I Get A Kick Out Of You, It Had To Be You, Limehouse Blues, Lullaby Of Broadway, Shadow Waltz, Sweet Georgia Brown, Three Little Words, My Buddy, Till We Meet Again* . . . and 16 more! If you want to sound like Eddy Duchin, this book is for you.

The Piano Stylings of Eddy Duchin is available from Warner Bros. Publications Inc., 265 Secaucus Road, Secaucus, NJ 07094. Or send $9.95 plus $1.25 postage and handling (make checks payable to Songbooks Unlimited) to: Eddy Duchin Book, 352 Evelyn Street, PO Box 908, Paramus, NJ 07653-0908.

Anyone who has ever wanted to get inside the mind of a professional arranger – to learn how he or she comes up with all those wonderful devices to turn a simple song into a major event – will want to own a copy of Bill Holcombe's *Creative Arranging At The Piano.* This book covers everything a keyboard player could ask for, with plenty of examples to demonstrate every point. There are sections on using different harmonies, rhythms, embellishments, the art of filling out a lead sheet, creating introductions and more. Most importantly, the music examples are actually FUN to play!

The real ingeniousness of Holcombe's method, though, is his constant use of just one song – Stephen Foster's *Old Folks At Home* – in all the examples. As he says in his introduction, "The user of this book will never want to hear *Old Folks At Home* again – at least not for a while." But there are enormous advantages in this approach. Since Holcombe begins with a lead sheet setting of the song and then applies each device he discusses to the same melody, we get a chance to fully understand *all* the possibilities, and to see exactly how a song changes when an arranger begins to play with it.

Right from the beginning, *Old Folks At Home* begins to take on a new character as Bill Holcombe explains how to use "pedal point." Then, it is transformed again with parallel chords, chromatic movement, the circle of fifths, "cascades," dramatic ostinato, "swing" settings, rag, boogie, dixieland, bossa-nova, calypso, folk and gospel rhythms . . . and more! This is the fun way to learn the tricks of the trade.

Creative Arranging At The Piano is available from Musicians Publications, PO Box 7160, West Trenton, NJ 08628. Or send $9.95 plus $1.25 postage and handling (make checks payable to Songbooks Unlimited) to: Creative Arranging At The Piano, 352 Evelyn Street, PO Box 908, Paramus, NJ 07653-0908.

CLASSIFIED CORNER

Classified Corner is being printed in response to numerous reader requests. We hope it will provide an inexpensive format for encouraging the development of a direct and lively musical exchange for our readers. The cost of a personal ad – one which is placed by a reader and offers or seeks songs, pen pals, trades, one-time purchases, etc., is $1.00 per word, $10.00 minimum. The cost of a *business* ad – one which is placed by a busiuess and advertises products or services, is $2.50 per word, $30.00 minimum. All ads should not exceed a 50-word maximum, including address.

Ads received after the deadline date will be held over and printed in the following issue. The deadline for the next issue is February 13, 1987. All ads must be accompanied by a check and should be addressed to SHEET MUSIC MAGAZINE, Classified Ads Dept., 223 Katonah Ave., Katonah, NY 10536.

BUSINESS ADS

LEARN SONGWRITING – COMPOSE MUSIC. Professional instruction by mail. American Correspondence Institute, Box 31021-S, Cleveland, OH 44131.

DISCOUNT MUSIC SOFTWARE for the student and teacher. Commodore, Apple, IBM. Send $1.00 for catalog, refundable with order. MUSICSOFT, 208 Carrollton Park, Suite 1125, Carrollton, TX 75006.

PLAYER PIANO OWNERS: "New York, New York," "We Are The World," "Memory," "Sound of Music" (Medley) and thousands more new rolls! Free catalog. Do-it-yourself restoration book $18.50. QRS (Dept. Sh.), 1026 Niagara St., Buffalo, NY 14213.

DIAL-A-PIANO LESSON! Free 3-minute recorded lesson on riffs, chords, styles, etc. Call any time, any day. 503-664-6751.

PERSONAL ADS

EASY ARRANGEMENTS, private collection 1900s to present. Send $1.00 for list. Watson, 670 Providence St., Woonsocket, RI 02895.

WANTED: EUBIE BLAKE'S "MEMORIES OF YOU." Please reply to: Linda M. Ertley, Box 3, R.D. 2, Marcy, NY 13403.

Piano Tuning

LEARN AT HOME with approved correspondence course. "Piano Tuning & Repair". Free brochure

AMERICAN SCHOOL of PIANO TUNING

17050 Telfer Dr. Dept E
Morgan Hill, C A 95037

AUTHORS WANTED BY NEW YORK PUBLISHER

Leading subsidy book publisher seeks manuscripts of all types: fiction, non-fiction, poetry, scholarly and juvenile works, etc. New authors welcomed. Send for free, illustrated 40-page brochure E-50 Vantage Press, 516 W. 34 St., New York, N.Y. 10001

Mailbox

Judy

Dear Mailbox,

Of course jazz is fun, and I wish I could have attended the festival that Judy Carmichael described in her recent article ("Is Jazz Fun Anymore?" SMM October, 1986). How sad, though, to learn that there were critics who went to this musical feast and came away feeling dyspeptic. Unfortunately, much of the attitude change toward jazz must depend on – even start with – these critics; however, one cannot help but agree with Judy's observation that the image changes must begin with the musicians. They must relinquish the security of their exclusivity and let us, their public, come in and learn more about their wonderful world of jazz.

For example, a couple of years ago the San Diego Jazz Festival and the La Jolla Museum of Contemporary Art presented a young pianist in concert; definitely not the stereotypical jazz musician. Instead, we were greeted by a friendly, articulate young artist whose appearance and attitude seemed to invite the whole audience to join her on the stage and gather around the piano.

That audience included youngsters to whom the jazz sound was new, students and teachers seeking to learn more about "stride," and some true jazz lovers knowledgeable enough to recognize an exciting talent. The reaction of this mixed audience grew from polite to enthusiastic to absolutely explosive applause before the final notes of the third number could even be played. This performer, this jazz pianist was showing her respect for the audience by sharing the pure joy she felt from the music and they couldn't wait to return the compliment.

In one performance, Judy Carmichael did more to stimulate an interest in jazz and enhance the image of jazz musicians than anyone could reasonably expect from one so young and relatively new to the field. It's not surprising to discover that she expresses herself in print with that same verve and conviction. Thank you, Miss Carmichael, and thank you, SMM, for your fine staff, informative articles and enjoyable selection of music.

Jean Paul
Whittier, California

Starry, Starry Night

Dear Mailbox,

I am learning to play a song by Don McLean called Vincent (Starry, Starry Night), recorded by United Artists. As I read the words, Vincent Van Gogh comes through to me as being the subject of this song. Mrs. Forbes, my teacher, has instructed me to find out if this is true. PLEASE HELP!

Sincerely,
Jo Anne DeWilde
London, Ontario, Canada

Tell Mrs. Forbes you've earned a gold star! Composer Don McLean wrote this 1972 hit in tribute to artist Vincent Van Gogh, whose tragic life has been the subject of books, a film and this haunting melody. McLean's lyrics capture the essence of this tragic story.

Thanks for bringing this song to our attention. We will try to include it in a future issue.

Thanks A Million

Dear Mailbox,

Last August, I read about the Old Time Piano Playing Contest in your magazine and eventually, I entered it down in Monticello, Illinois. And if it weren't for your magazine, I would not have known about it. So, I want to thank you and say what a wonderful contribution you have made to us musicians. Keep up your wonderful selections and articles. I love all of them.

Piano Teacher, Mother of five,
Grandmother of six,
Therese Irene Bradisse
Watertown, Wisconsin

Congratulations for entering last year's Old Time Piano Playing Contest. Please see our Music News page for information about this great musical event taking place again this Spring. You might also enjoy reading "Wilma's Ragtime Tour de Force," in this issue, which tells about a runner-up in last year's competition.

Don't Break the Heart That Loves You

Dear Mailbox,

To Carrie Fishpaw I'd like to say, "Keep on practicing before your mom gets angry."

I am a play-by-ear pianist in her 50s and my mom used to plead with me NOT to play. From age 5 until I married and left her home, I had to fight to play. Heaven only knows how much better I'd be playing today had I had lessons or en-

Vincent Van Gogh's "Starry Night," 1889; pen drawing. Formerly in Kunsthalle, Bremen (destroyed?).

couragement or even some anger to spur me on. While I can play most any song I know and this gives me great joy, I'll never be able to play great classics because I can't read notes.

Be glad Mom wants you to do your best musically. Some moms have music at the bottom of a long list of priorities like housecleaning and baby sitting, etc.

Am I happy I persisted? You bet! My music has seen me through some very difficult times, and it may do the same for you one day.

Sincerely,
Lynn Dietz
Arlington Heights, Illinois

The Sound of Music

Dear Mailbox,

What is the best approach for teaching ear training? Some methods utilize the movable Do system. Others stress the learning of intervals first. Most jazz musicians copied records to develop their hearing. Is there a consensus on this question? Allow me to thank you in advance for your help.

Sincerely
D. W. Payne
Pittsburgh, Pennsylvania

Ear training – developing the skills to recognize and write down music you hear or see – is something almost every musicians longs for. Even those with some training always seem to be seeking to improve their abilities in this particular area.

There are several "ear training" and sight-singing systems. Two of the most notable are "fixed do," in which Do is always C, Re is always D and so on; and "movable Do," in which any note – C, D, E, F, etc. – can be "Do." Movable Do is the preferred method in Europe; beginning on any pitch, a scale is always sung (or written) as Do, Re, Mi, Fa, So, La, Ti, Do. Fixed Do is used most often in this country.

There really is no consensus on the question. Our course, "Training Your Musical Ear" by Ron Herder, teaches ear training through the recognition of intervals, which is how anyone actually learns it; whether a perfect fifth is labeled "Do-So" or "Fa-Do" or "Perfect Fifth" is not all that consequential. Copying jazz solos from records is simply a technique for developing the ability to recognize melodic intervals; the advantage of studying with a teacher or self-study aid, of course, is that you are taught in a step-by-step manner.

"Training Your Musical Ear" consists of 7 cassettes and a book, and is available from Songbooks Unlimited for $49.95 plus $2.50 postage and handling. Write to: Songbooks Unlimited, 352 Evelyn Street, PO Box 908, Paramus, NJ 07653-0908.)

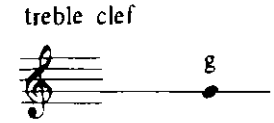
All Shook Up

Dear Mailbox,

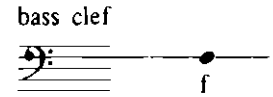
I have trouble reading music in bass clef. Can you explain how it's done?

Thank you,
Willard Brandt
Sandusky, Ohio

There are many clefs used in musical notation. Keyboardists will most readily recognize two: the treble (G) and bass (F) clefs. The treble clef has a little tail which wraps around the line for the note G (above middle C):



The bass clef shows us where the note F (below middle C) appears by placing a dot above and below the line for F:



All other notes may be found by counting lines and spaces around these central guidelines.

20 Beautiful Memories From The Piano of Jane Jarvis!

THE Hoagy Carmichael Piano Collection

20 Hits On Record Or Tape

HEART AND SOUL
THE NEARNESS OF YOU
OLE BUTTERMILK SKY
GEORGIA ON MY MIND
I GET ALONG WITHOUT YOU VERY WELL
LAZYBONES
TWO SLEEPY PEOPLE
SMALL FRY
LAZY RIVER
MY RESISTANCE IS LOW
STARDUST
HOW LITTLE WE KNOW
ROCKIN' CHAIR
RIVERBOAT SHUFFLE
MEMPHIS IN JUNE
JUDY
PAPA TREETOP TALL
BALTIMORE ORIOLE
SKYLARK
ONE MORNING IN MAY

Piano Star Jane Jarvis Plays 20 Big Hits On A Double-Length Album!

The great lady of the piano, Jane Jarvis, took time out from a national concert schedule to create this beautiful collection exclusively for us. Only Jane, whose musical career was due in large part to Hoagy himself, could play these great treasures with such care, feeling and affection. A beautiful mood album, this is one you will listen to again and again, whenever you want to enjoy the sweet melodic touch of old Hoagy, the masterful Hoosier songsmith.

The multi-talented Miss Jarvis has always been a moving force in music, having served as everything from vice-president of Muzak, Inc. to organist for the New York Mets at Shea Stadium. But it is at the piano that Jane truly shines. Listen to her wonderful renditions of **UP A LAZY RIVER . . . TWO SLEEPY PEOPLE . . . STARDUST . . . LAZYBONES . . . OL' ROCKIN' CHAIR . . . THE NEARNESS OF YOU** . . . 20 great hits in all!

A must collection for lovers of piano and Hoagy Carmichael!

Plus A FREE GIFT . . . yours for sending us your order within 30 days!

NOT IN STORES. MAIL COUPON TODAY!

Money-Back Guarantee!

If you don't agree that this HOAGY CARMICHAEL PIANO COLLECTION is the most beautiful album you own, if you don't play it and enjoy it more than any other album, it won't cost you a penny. Simply return it within 30 days for full refund of your purchase price . . . no questions asked!

—NO-RISK COUPON—

The Good Music Record Co.
Dept. JJ-01-27
352 Evelyn Street, P.O. Box 909,
Paramus, NJ 07653-0909

YES please rush me the HOAGY CARMICHAEL PIANO COLLECTION to preview for 30 days without obligation. I understand that I may return the album for any reason whatsoever and receive a full refund. (Make check or money order payable to Good Music Record Co.)

☐Record $8.98 ☐Cassette $9.98

(Enclose $1.25 for mailing and handling per item.)

Name _____

Address _____

City/State/Zip _____

© Good Music Record Co., Inc

Wilma's Ragtime Tour de Force

Wilma in costume at her piano at home in Racine, Wisconsin.

"... if you keep active in something you love, it's part of keeping you young."

by Edward S. Chase

Meet Wilma Marko of Racine, Wisconsin, who scored a musical touchdown and received kudos (and a $75 honorary award) in the 12th Annual World Champion Old-Time Piano Playing Contest at Monticello, Illinois. Experience, determination, a love of music and a flare for fun proved their worth for this modern-minded "flapper," who packed a few personal items into her overnight bag, then took her talent and drove 280 miles to seek world recognition in a football stadium. But it was no simple task. Wilma, at 78 years, was the oldest person in the competition. She admits, "It was a lot of work."

The idea to compete against thirty-nine other musicians from throughout the United States and Canada popped into her head when she read about the contest (limited to ragtime music written no later than 1929) in SHEET MUSIC MAGAZINE.

The task of getting ready began a good two months prior to the contest. Would-be contestants had to submit a list of six songs they would play – from memory. Wilma's list: "Hard-Hearted Hannah (the Vamp from Savannah)" (1924); "Nola" (1915); "After You've Gone" (1918); "Spring Fever" (1927); "There'll Be Some Changes" (1921); and "I've Been Working on the Railroad" (1919). The "railroad song" is a requirement because the contest is a fundraiser for the Monticello Railroad Museum.

"At first," she says, "I wanted to give up because it was too much work, but I kept going." The sheet music for the six songs stayed on her grand piano as she practiced five to six hours a day for two months. "I'd play awhile, sit down, watch TV and rest, then get up and play again."

Any spare time she could find she spent working on a costume. What she had in mind was something reminiscent of what movie actress Theda Bara, a "Vamp" in the 1920s, would have worn.

Finally, the big weekend was staring her in the face. She thought that either her son or her daughter would accompany her on the trip to Monticello. But at the last moment it turned out neither could get away.

In true "the show must go on" spirit, Wilma hopped into her Ford LTD and left by herself to drive the almost 300 miles to Monticello in south central Illinois. There she discovered she couldn't find a motel room.

"They were all full because of the people from all over for the contest. So I stayed in Decatur and drove 30 miles back and forth to the contest in Monticello."

The semi-finals were on a Saturday. There was Wilma Marko on stage. Up in the bleachers she saw an estimated 1,000 eager, interested spectators. She watched the local radio station people getting ready to broadcast the show live. And she became very aware of the six judges – waiting.

Was Wilma Marko nervous? Darn right!

"Believe me," she confides, "you're nervous when you're up there with judges looking at you."

But her mind and her fingers worked just fine, thank you, and when the initial scrimmage was over only five contestants remained – and Wilma was one of them.

Sunday came the play-off. Again, Wilma found herself on stage in her glittery green dress, silver high-heeled shoes, sequinned headband, furs and string of pearls, and again, there were those judges, sitting right behind her. But she soon forgot about them as her fingers began manipulating the keyboard, picking out the syncopated rhythms of ragtime: a modern Vamp, a "trouper" doing her darndest to "break a leg."

Did she? Well, consider that her final competitors were "a professional piano player" from a restaurant in Alexandria, Virginia (first prize of $800) and a university music teacher (second prize of $450). No doubt about it, Wilma was "proud I could come in third." She was so thrilled she "cried for joy – tears were rolling down my cheeks – they gave me a standing ovation!"

Back home, her musical activities include being accompanist for the First United Methodist Church Junior Choir in Racine and for the Lake Larks, a singing group comprised of members of the Racine Women's Club. And she has a theory about not letting age get in the way: "I really think if you keep active in something you love, it's a part of keeping you young." Obviously, Wilma Marko is proof positive that the formula works.

NOW TAPE CASSETTE MUSIC LESSONS AND A PANASONIC CASSETTE PLAYER AT 25% OFF!

FOR ALL INSTRUMENTS

☐ **How To Play Country Style (K4)** By popular request, a lesson on country-style keyboard playing, with **Floyd Cramer-style ornaments, accompaniment figures, fingerpicking patterns**, typical chord progressions, and country-flavor gimmicks. **$7.95**

☐ **Chord Substitution & Harmony With The Circle of Fifths (M12)** Here, in **easy-to-understand** examples, are the **secrets of the circle of fifths**, used by professional musicians to find new substitute chords for old, tired ones. **$7.95**

☐ **Jazz Runs for the Right Hand (K11)** How to take common scales and turn them into jazz runs in the styles of **Oscar Peterson, Art Tatum, Bud Powell,** and others. **Step-by-step explanations** with typical runs, "funky" chord riffs, and gimmicks. **$7.95**

☐ **Beginning Jazz Improvisation (M14)** No, you don't have to be born with the ability to improvise! Here are some **basic rules** and applications for the new jazz player: **$7.95**

☐ **Intros and Endings (K8)** Innovative intros and endings for keyboard players. **Can be used with hundreds of songs.** Standard endings, plus analyses which show you **how to create your own! $7.95**

☐ **Sight-Reading (M2)** Improve your musical reflexes! Practice sight-reading **ledger lines, sharps and flats, chords,** and **rhythms.** Includes techniques for playing without looking at the keyboard, and many additional exercises. **$7.95**

☐ **Ear Training (M3)** A training tape and booklet to help your ear recognize the relationship of **pitches, chord types,** and more. From **simple intervals,** to seventh chords and basic chord progressions. **$7.95**

☐ **Runs and Fills for the Right Hand (K10)** Runs and fills easy to use in any pop song: Sounds you have heard keyboardists use, but have never been shown. **$7.95**

☐ **Pop Chords and Voicings (K6)** From **basic** chords and how they are built, to "**fancy**" seventh sounds and the many different ways professionals "voice" them to get **different effects.** Plus, tips on using chord voice-leading, and "jazz" harmonies. **$7.95**

☐ **Handbook of Chord Progressions (M7)** All the different types of **chord progressions you'll find in pop, rock, gospel, country, and jazz music!** Contains many examples from well known tunes. Great for composers, songwriters. **$7.95**

☐ **The Guitarist's Right Hand (G6)** Tired of being a strummer? Learn "three-finger" techniques used by **Gordon Lightfoot, Jim Croce, Merle Travis,** and the flat-picking of **Doc Watson** and **Norman Blake. $7.95**

Use this page as your order form. Check (✓) items you are ordering. Mail entire form in.

SPECIALLY FOR PIANO

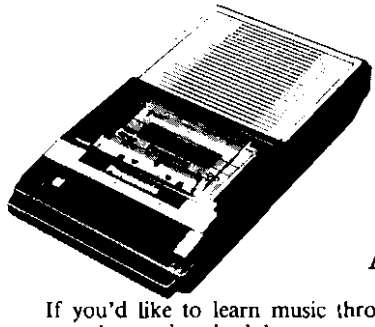
☐ **Jazz Technique With Oscar Peterson (K2)** Oscar Peterson, perhaps the world's greatest jazz pianist, has designed a series of exercises.

Hear it demonstrated and explained by Stuart Isacoff on tape. **$12.95**

☐ **Blues Sounds (K7)** A guide to getting those "bluesy" sounds on the keyboard. **$7.95**

☐ **12 Jazz Preludes (K12)** A book and tape of jazz preludes composed for the intermediate to advanced pianist. Includes the whole range of styles, **from boogie-woogie to early jazz to modern, "lush" harmonies** made famous by **Bill Evans** and other contemporary pianists. Tape includes lessons on each piece. **$9.95**

☐ **Finger Dexterity (K1)** Revolutionary exercises which are not only fun, but improve your technique, too! Geared **specifically for the pop pianist,** these examples make use of rotary motion, stretching, and finger control to **get your hands in shape! $7.95**



CASSETTE PLAYER

Special Offer!

A Full 25% Off!!

If you'd like to learn music through the ease of programmed cassette lessons but don't have a cassette player . . . or, if you simply want a beautiful, portable cassette recorder and player at an extraordinary price, here is an offer you won't want to refuse!

The Panasonic *Slim Line* AC/Battery Portable Cassette Recorder has every feature to make your listening and recording experience a joy . . . with lockable Pause Control (especially helpful for using cassette study programs), auto-stop, cue and review controls and one-touch recording. It has its own built-in speaker and microphone and will operate on 4 "C" batteries (not included) or AC current. It also has an earphone jack, to enable you to concentrate fully without noisy distractions — and without disturbing others in the house.

For the first time, we're offering this handsome self-improvement aid at a full 25% off the retail list price! Ordinarily the Panasonic RQ-2103 sells for $33.95, but as a valued member of our musical family you can obtain one for just $25.46, plus $4.50 for shipping and handling. Don't miss out on the truly beneficial experience of cassette learning! Order your cassette recorder today!

TAPE CASSETTE MUSIC LESSONS Shacor Inc., Dept. CL-01-27 352 Evelyn St., P.O. Box 908, Paramus, New Jersey 07653-0908

Please send me the Lessons, complete with cassettes and workbooks, I've checked. If after receiving my order I'm not delighted, I may return it within 30 days for a refund of the full purchase price (except postage and handling).

Please include $1 postage & handling for first Lesson ordered, 35¢ for each additional lesson.

☐ Please send a cassette player. Enclosed is $25.46 plus $4.50 postage & handling. #CP1

Lesson Total enclosed $_____.

Total enclosed $_____

(Make checks payable to Shacor Inc.)

NJ residents add Sales Tax. Check or money order, no C.O.D.s please

Charge: ☐Visa ☐MasterCard

Card No.: _____ Exp. Date:_____

Name _____
(please print)

Address _____

City _____

State _____ Zip_____

The Old Music Master
Hoagy Carmichael

Hoagy was hooked on music, especially jazz, since he was sixteen years old.

In Mark White's book, "You Must Remember This . . .," Howard Hoagland "Hoagy" Carmichael is listed as a composer, author, pianist, singer and actor. Attorney could also have been added to that list, since Hoagy Carmichael, whose early education was a hit-or-miss affair that extended over a long period, was determined to establish a foundation of respectability, and finally graduated with a Bachelor of Law degree from his hometown college, the University of Indiana.

This attempt at a sober and conservative lifestyle was doomed to failure, even before it began. Hoagy was hooked on music, especially jazz, since he was sixteen years old, when, as a self-taught piano player, he met Reggie Duval, a black pianist who played at one of the local Indianapolis nightspots. Duval gave him lessons and introduced him to improvisational blues and jazz. Hoagy Carmichael, pianist, was born.

Thanks to Duval's training, Hoagy was soon earning money as a pianist with a local band – enough money to pay for his college studies, in the early 20s. It was during this time that he met many early jazz musicians, including King Oliver, Louis Armstrong, George Johnson, saxophonist Don Murray and cornetist Bix Beiderbecke, who became Hoagy's hero. It was their encouragement that led Hoagy to write his first song, in 1924. He titled it "Free Wheelin'" but when Beiderbecke and his group, "The Wolverines" recorded it, they changed the title to "Riverboat Shuffle." Hoagy Carmichael, composer, was born.

In 1926, Hoagy finally received his law degree. He was invited by Stuart Gorell, an old friend from Bloomington, to move to Miami to set up a practice. Jazz and other music were behind him. A sober life and a career as a distinguished attorney were to be the important things.

En route from Indiana to Florida he ended up in New York, to see publisher Irving Mills about his song "Washboard Blues." After a few days of immersing himself in the jazz talent that was in New York, though, he did get to Miami. He even put out his shingle, Hoagland Carmichael, Esq., Attorney at Law. Then one day he heard Red Nichols' latest recording of "Washboard Blues" back to back with another of his compositions, "Boneyard Shuffle," and it was goodbye to a legal career and home again to Bloomington and Bix Beiderbecke and the gang.

Back in Bloomington, he collaborated with Paul Whiteman on a recording of "Washboard Blues." This was the first time that his rasping singing voice was preserved on records, and his title as "singer" became official.

Of course, one can't mention Hoagy Carmichael without mentioning "Star Dust" (featured in SMM June/July 1981). Ranked among the best American songs ever written, it has been recorded almost 500 times. Mitchell Parish's lyrics have been translated into forty languages. "Star Dust" is perhaps the only song ever recorded on both sides of the same disc, one side featuring an arrangement by Tommy Dorsey and the other an arrangement by Benny Goodman.

Hoagy as he appeared in the 1946 film, Canyon Passage.

Films In Which Hoagy Carmichael Appeared

1944
TO HAVE AND HAVE NOT with Humphrey Bogart, Lauren Bacall, Walter Brennan

1945
JOHNNY ANGEL with George Raft, Claire Trevor, Signe Hasso

1946
BEST YEARS OF OUR LIVES with Fredric March, Myrna Loy, Teresa Wright, Dana Andrews, Virginia Mayo, Cathy O'Donnell
CANYON PASSAGE with Susan Hayward, Brian Donlevy, Dana Andrews

1947
NIGHT SONG with Dana Andrews, Merle Oberon, Ethel Barrymore

1950
YOUNG MAN WITH A HORN with Kirk Douglas, Lauren Bacall, Doris Day

1952
BELLES ON THEIR TOES with Jeanne Crain, Myrna Loy, Debra Paget, Jeffrey Hunter
THE LAS VEGAS STORY with Jane Russell, Victor Mature, Vincent Price

1954
TIMBERJACK with Sterling Hayden, Vera Ralston, David Brian

Left: Hoagy, in the role of Celestia O'Brien, a philosophical cabbie, in Johnny Angel.

Hoagy with singer Margaret Whiting at an ASCAP benefit.

In 1936 Hoagy began writing songs for films, working with several different lyricists. His songs could be heard in dozens of films over the next two decades. He won an Academy Award for Best Song in 1951 for "In the Cool, Cool Cool of the Evening" from the film *Here Comes the Groom*. He also wrote two stage musicals during that time. Of course we will never forget his other marvelous songs, which include "Georgia On My Mind," "Lazy River," "I Get Along Without You Very Well (Except Sometimes)," "Heart and Soul" (all in this issue), "The Nearness Of You" (SMM March 1979), and "Skylark" (SMM October 1985).

Not content with all his accomplishments in the music field, Hoagy embarked on an acting career and in 1944 he appeared in his first film, *To Have and Have Not*, which starred Humphrey Bogart, Lauren Bacall and Walter Brennan. He appeared in several more films over the next ten years.

Hoagy Carmichael wrote two autobiographies. In the first one, *The Stardust Road* (1946), there is a letter from his boyhood friend, Wad Allen, complaining that he left out all the really important things. His second book, *Sometimes I Wonder*, came out in 1966, with just as many details left out. Surely, we can forgive this in a man who has given us so much music that is singable, playable . . . and unforgettable.

Composer Rudolph Friml and Hoagy compare notes at the Friars' Frolic in Los Angeles, October 23, 1948.

Motion Pictures Featuring Songs By Hoagy Carmichael

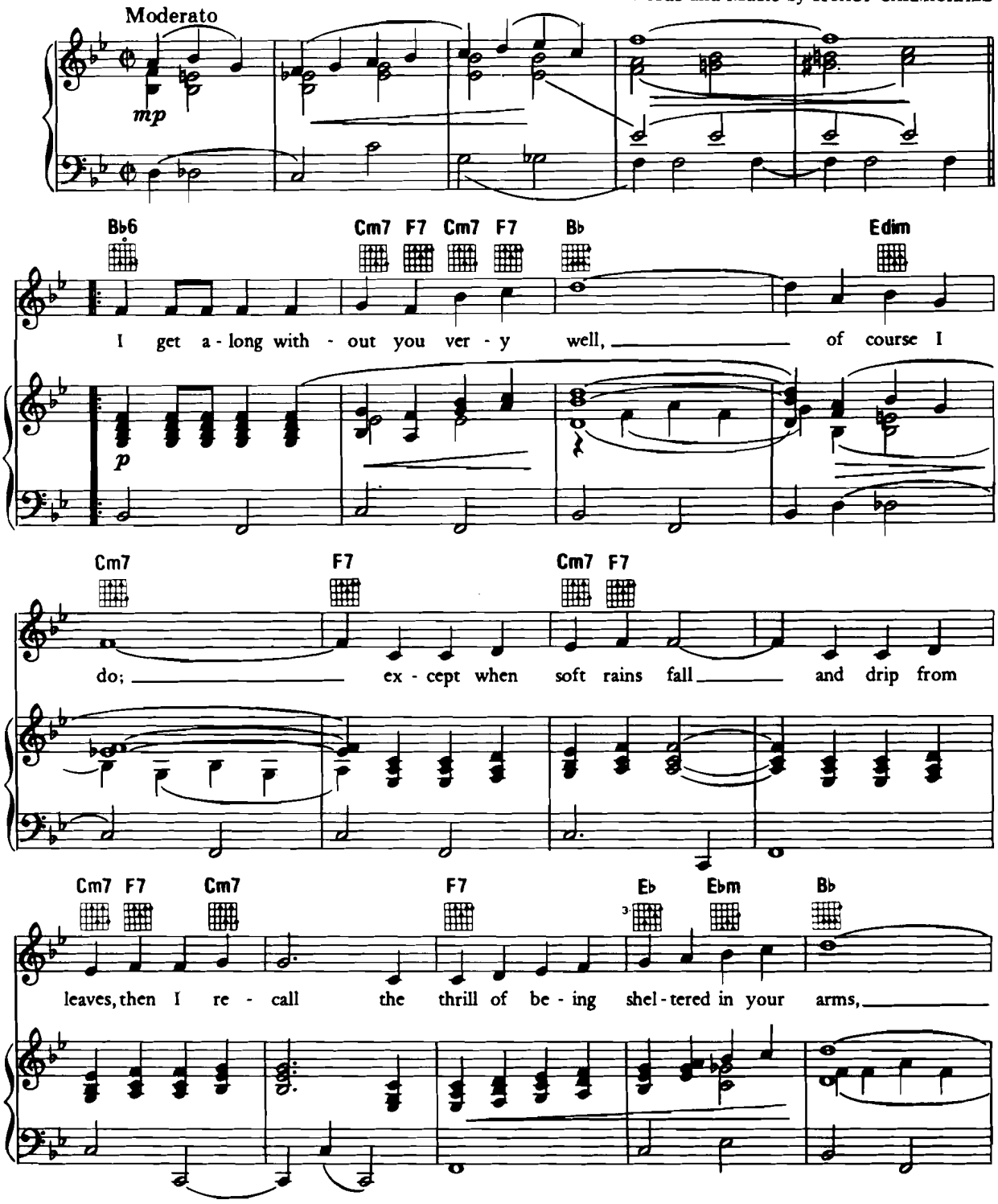
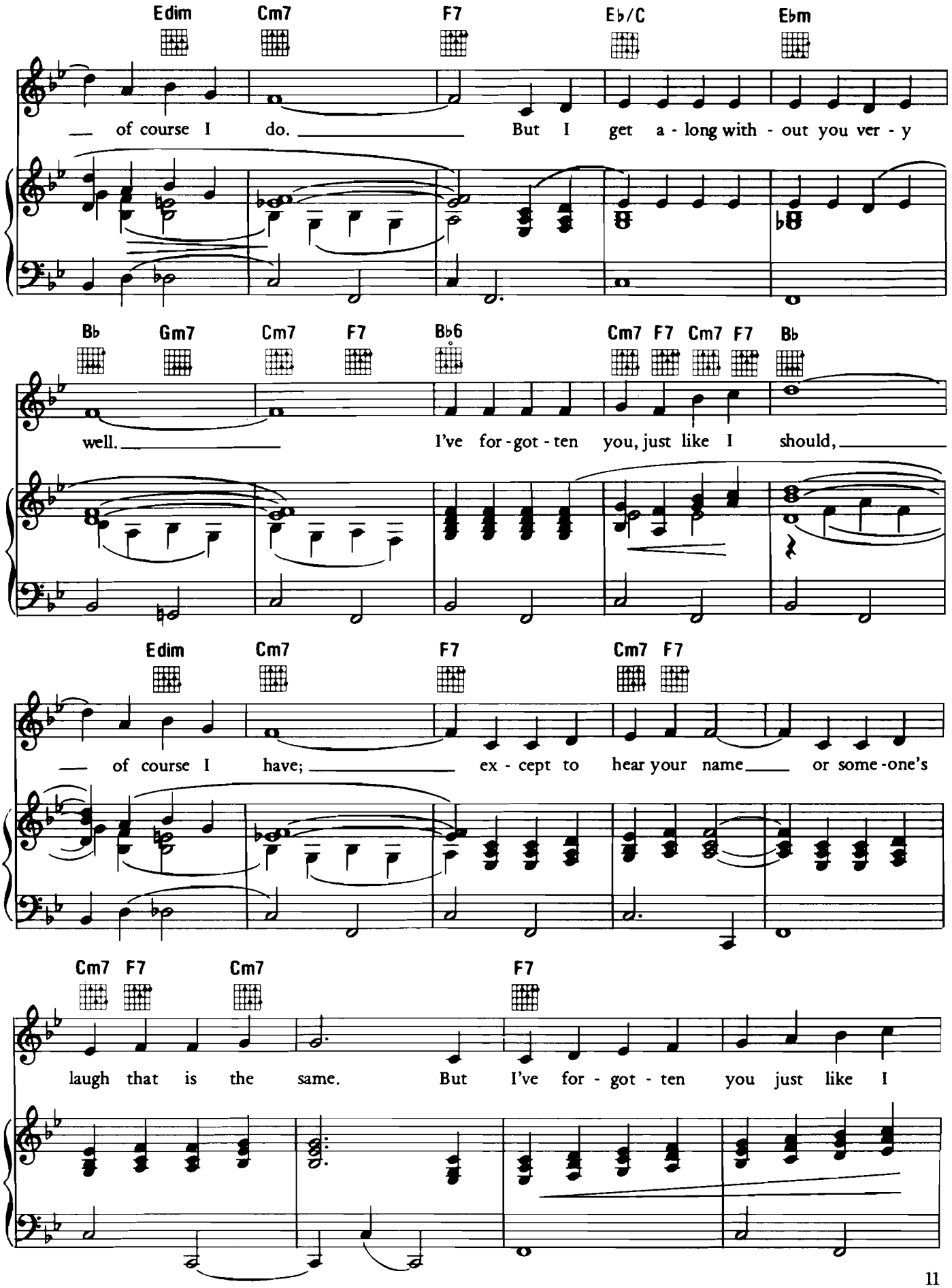
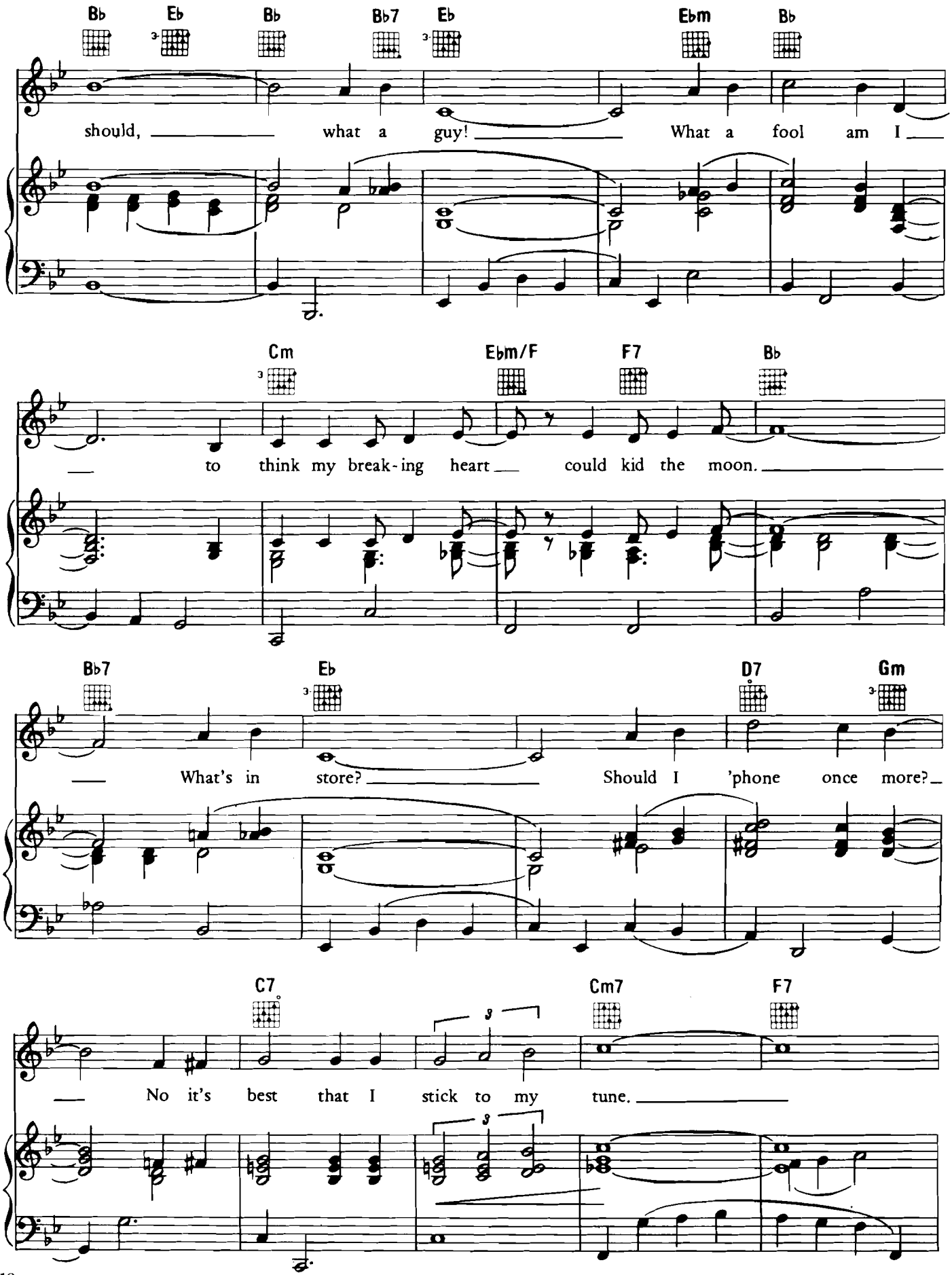
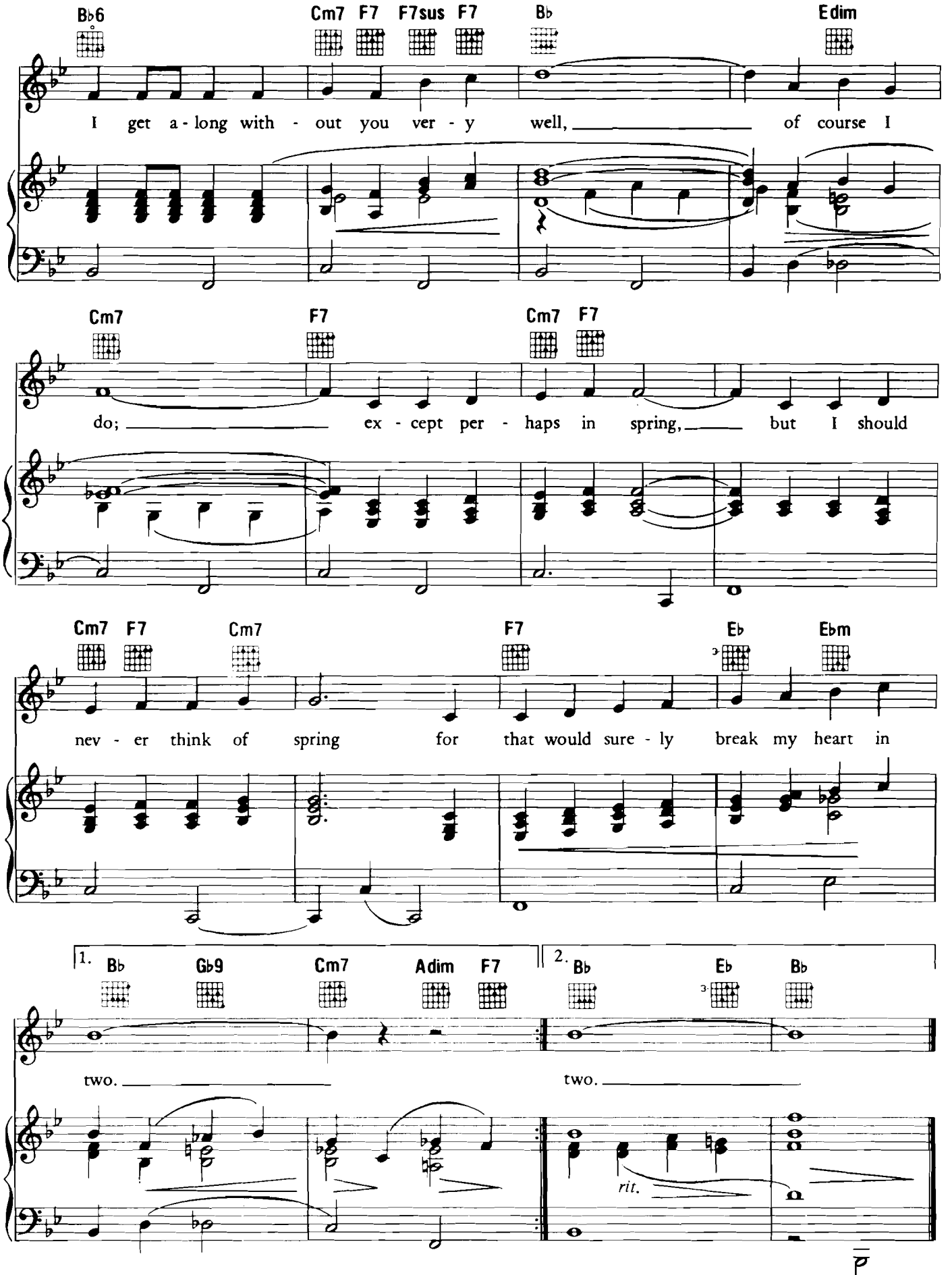
Year	Motion Picture	Song Title(s)
1936	Anything Goes	*Moonburn*
1946	Best Years of Our Lives	*Lazy River*
1946	Canyon Passage	*Ole Buttermilk Sky*; I'm Gonna Get Married in the Morning; Rogue River Valley*
1945	College Swing	*College Swing*
1937	Every Day's a Holiday	*Jubilee*
1953	Gentlemen Prefer Blondes	*Ain't There Anyone Here for Love; When Love Goes Wrong Nothing Goes Right*
1962	Hatari	*Just for Tonight*
1951	Here Comes the Groom	*In the Cool, Cool, Cool of the Evening***
1937	I Met Him in Paris	*I Met Him in Paris*
1947	Ivy	*Ivy; Don't Forget to Say "No" Baby; Put Yourself in My Place, Baby; Things Have Changed*
1945	Johnny Angel	*Memphis in June*
1952	Las Vegas Story	*I Get Along Without You Very Well; My Resistance Is Low*
1938	Men With Wings	*Men With Wings*
1941	Mr. Bug Goes to Town	*Katy-Did, Katy-Didn't; I'll Dance at Your Wedding; We're the Couple in the Castle*
1947	Night Song	*Who Killed 'Er?*
1939	Paramount Presents Hoagy Carmichael	*That's Right – I'm Wrong*
1941	Road Show	*Calliope Jane; I Should Have Known You Years Ago; Slav Annie; Yum! Yum!*
1938	Romance in the Dark	*The Nearness of You*
1938	Say It in French	*April in My Heart*
1938	Sing You Sinners	*Small Fry*
1938	A Song Is Born	*Heart and Soul*
1945	Stork Club	*Baltimore Oriole; Doctor, Lawyer, Indian Chief*
1938	St. Louis Blues	*Kinda Lonesome*
1938	Thanks for the Memory	*Two Sleepy People*
1953	Those Redheads from Seattle	*I Guess It Was You All the Time*
1954	Timberjack	*He's Dead But He Won't Lie Down*
1944	To Have and Have Not	*Hong Kong Blues; How Little We Know*
1937	Topper	*Old Man Moon*
1943	True to Life	*Mister Pollyanna; The Old Music Master; There She Was*

*Academy Award Nomination

**Academy Award Winner – "Best Song"

I Get Along Without You Very Well *(Except Sometimes)*

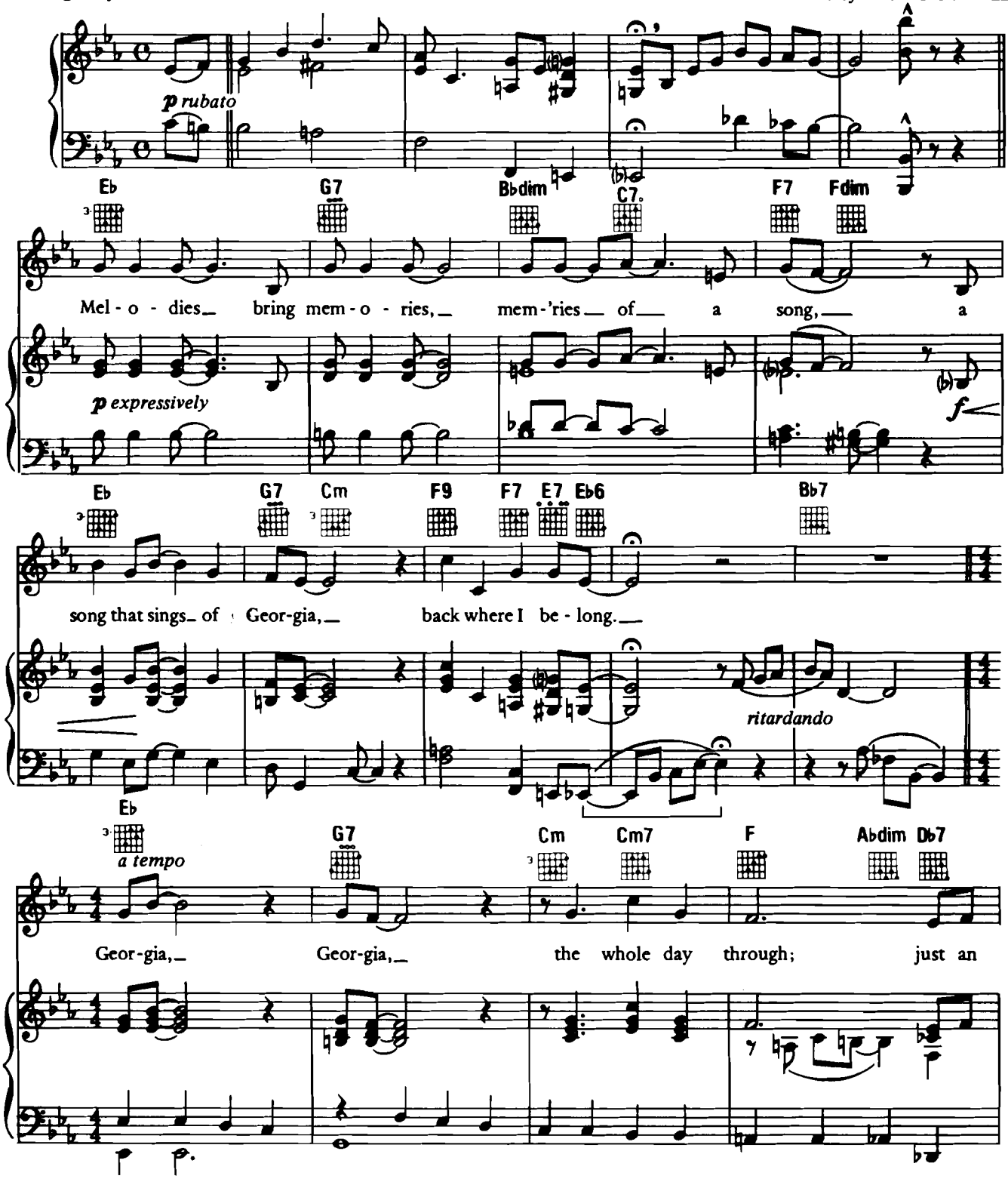
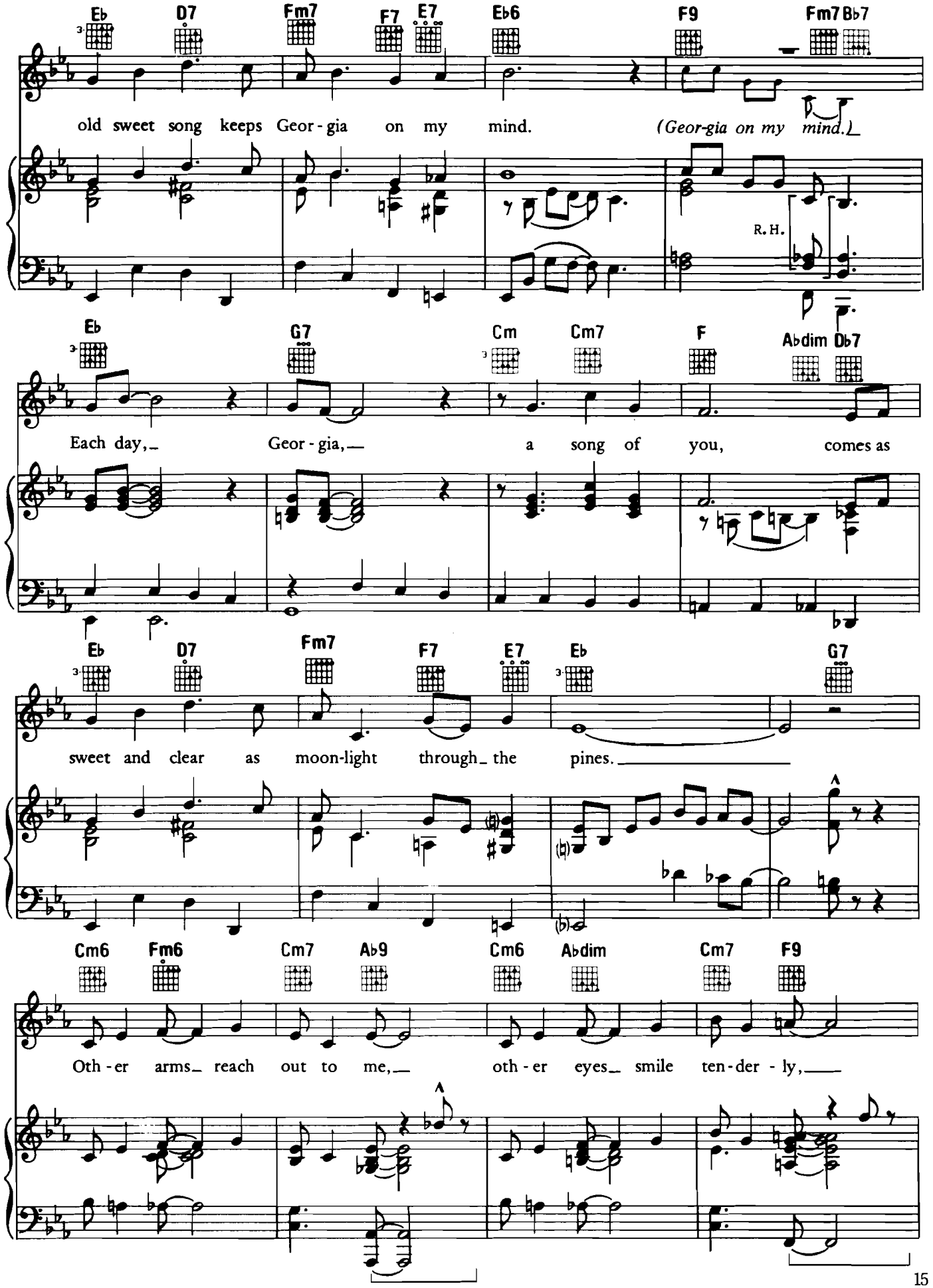
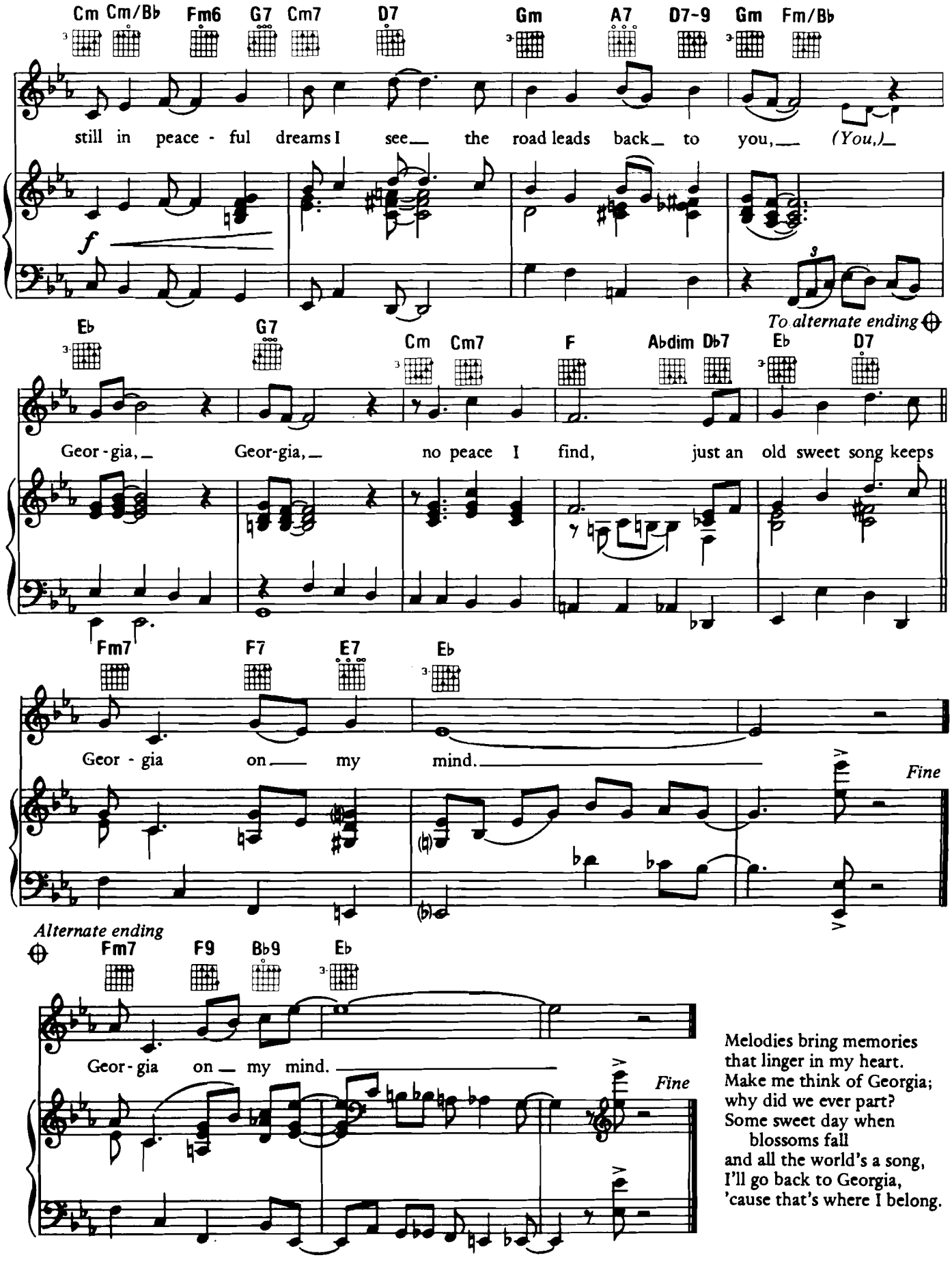
When this song was published in 1939, it was successfully recorded by two major bands of the day. Red Norvo's recording with his orchestra and Terry Allen on vocal reached the #3 spot on the charts. Three weeks later, the Jimmy Dorsey Orchestra had similar success, and their recording reached #9. In 1952, Hoagy appeared with this song in the RKO film "Las Vegas Story," starring Jane Russell, Victor Mature and Vincent Price.

Words and Music by HOAGY CARMICHAEL

Copyright © 1938, 1939 (renewed 1965, 1966) by Famous Music Corporation.

Edim Cm7 F7 E♭/C E♭m
— of course I do. — But I get a - long with - out you ver - y
B♭ Gm7 Cm7 F7 B♭6 Cm7 F7 Cm7 F7 B♭
well. — I've for - got - ten you, just like I should, —
Edim Cm7 F7 Cm7 F7
— of course I have; — ex - cept to hear your name — or some - one's
Cm7 F7 Cm7 F7
laugh that is the same. But I've for - got - ten you just like I

B♭ E♭ B♭ B♭7 E♭ E♭m B♭
should, what a guy! What a fool am I
Cm E♭m/F F7 B♭
to think my break-ing heart could kid the moon.
B♭7 E♭ D7 Gm
What's in store? Should I 'phone once more?
C7 Cm7 F7
No it's best that I stick to my tune.

B♭6
Cm7 F7 F7sus F7
B♭
Edim
I get a - long with - out you ver - y well, of course I
Cm7
F7
Cm7 F7
do; ex - cept per - haps in spring, but I should
Cm7 F7 Cm7
F7
E♭
E♭m
nev - er think of spring for that would sure - ly break my heart in
1. B♭
G♭9
Cm7
Adim
F7
2. B♭
E♭
B♭
two.
two.
rit.

Georgia On My Mind

Written in 1930 with lyrics by his college chum, this was one of Carmichael's early songs. Fats Waller, Frankie Laine and Mildred Bailey are among the dozens of artists who have recorded this song. Ray Charles's 1960 rhythm and blues version earned him two Grammy awards, and nearly 20 years later, in 1978, Willie Nelson's country-style recording also earned a Grammy. In 1979, it was adopted as Georgia's official state song.

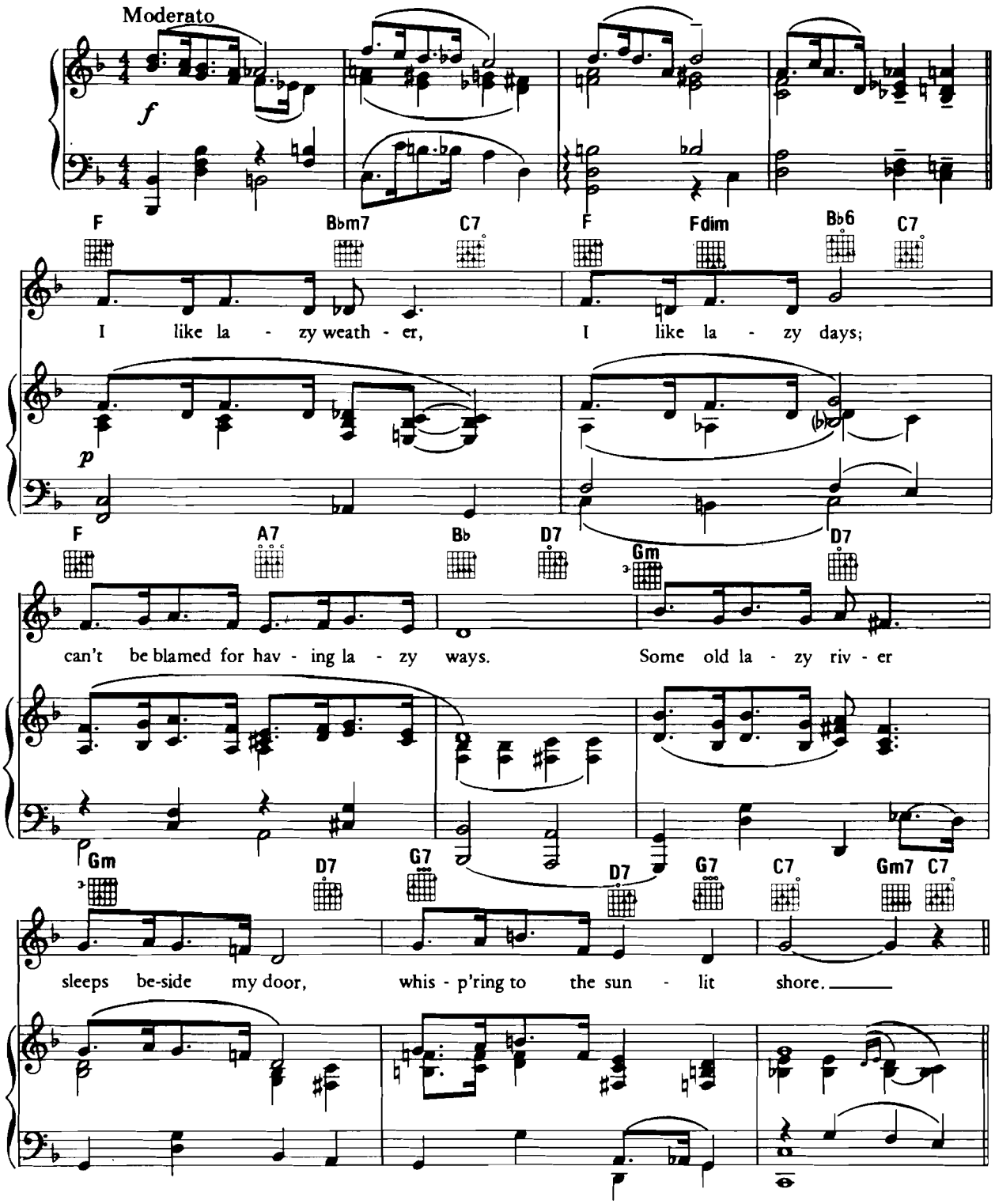
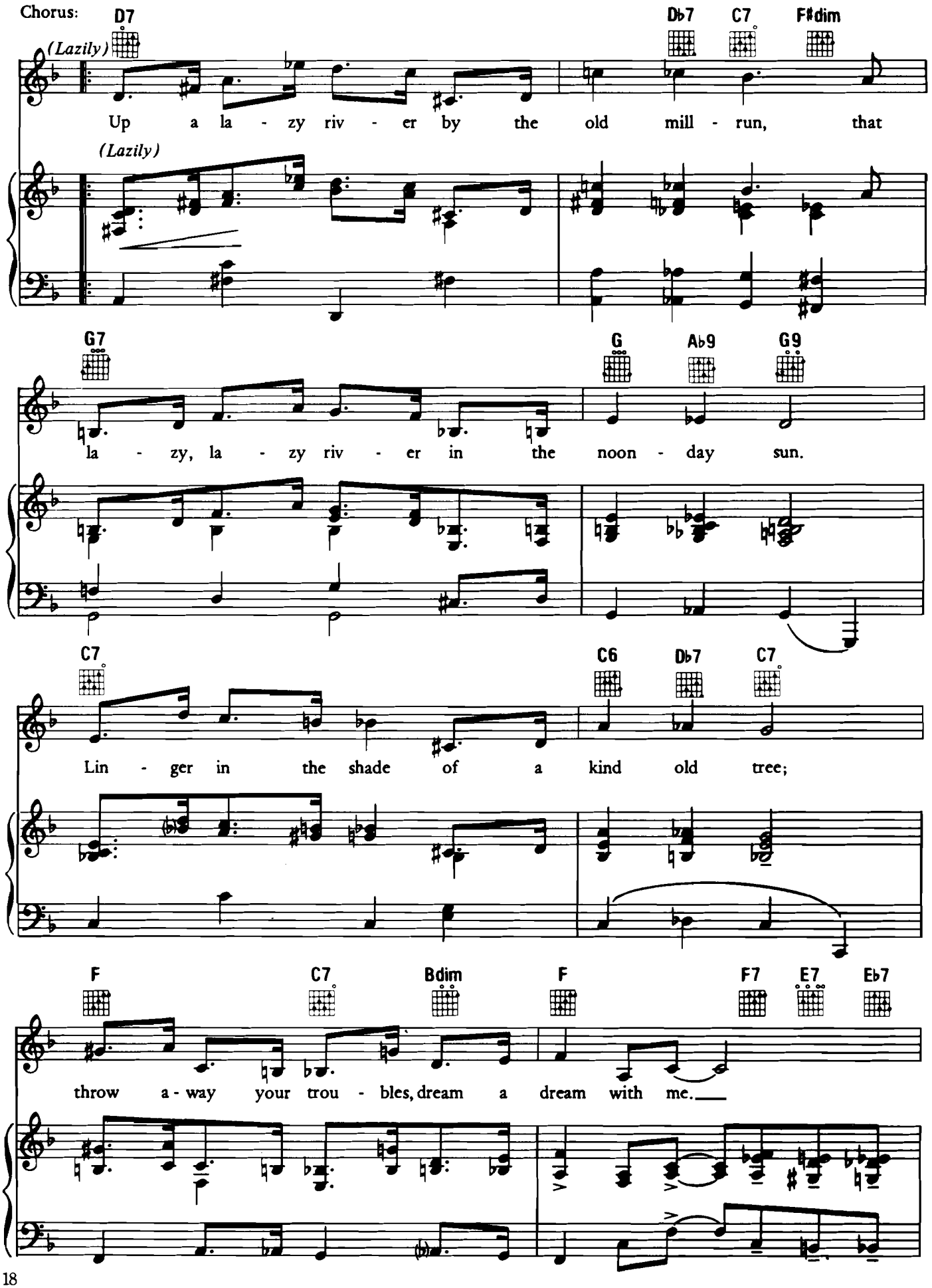
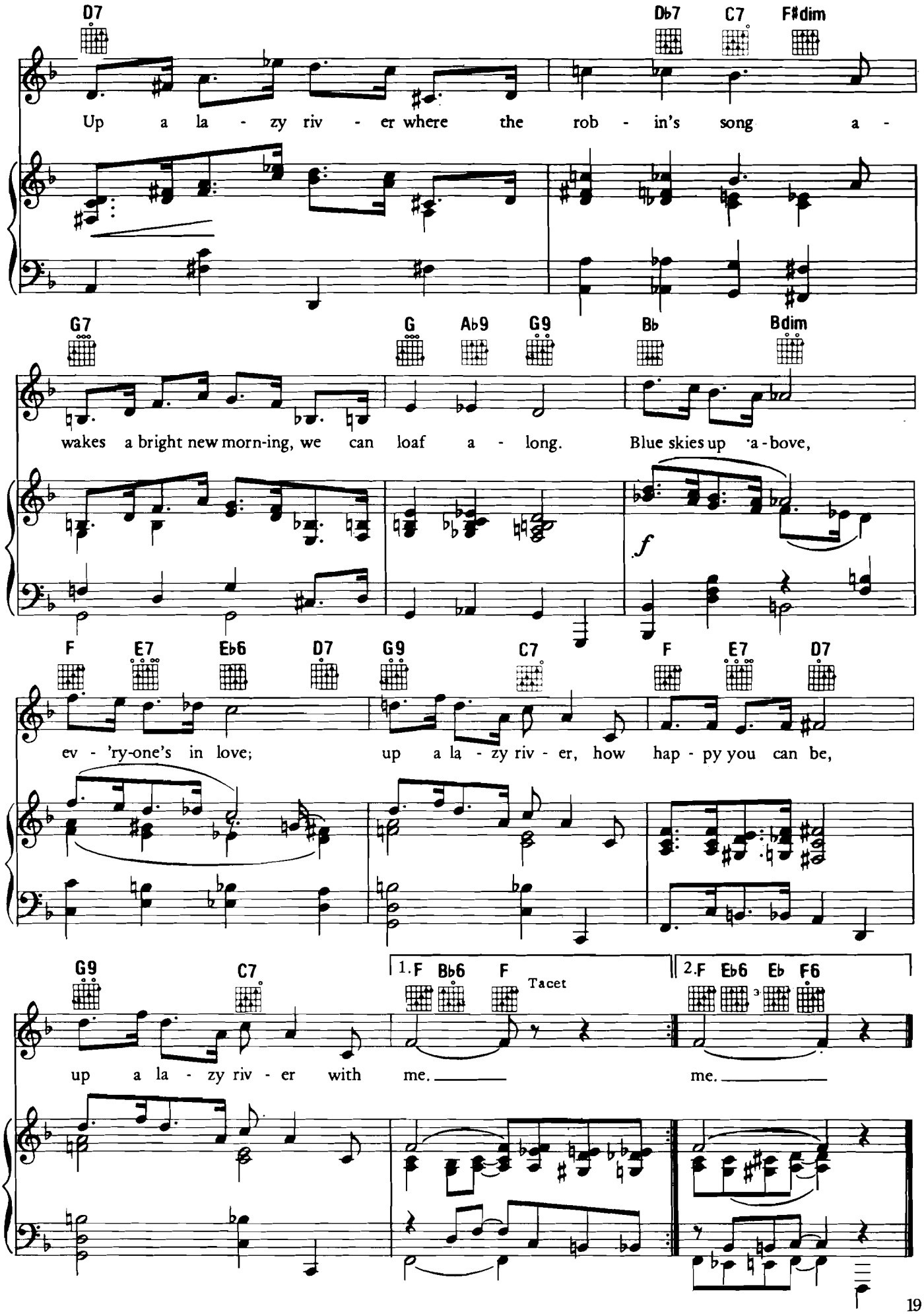
Music by HOAGY CARMICHAEL
Words by STUART GORRELL

Arranged by Pete Dino

Copyright © 1930 (renewed 1957) by Peer International Corporation.

Eb D7 Fm7 F7 E7 Eb6 F9 Fm7 Bb7
old sweet song keeps Geor - gia on my mind. (Geor-gia on my mind.)
R. H.
Eb G7 Cm Cm7 F Abdim Db7
Each day, Geor - gia, a song of you, comes as
Eb D7 Fm7 F7 E7 Eb G7
sweet and clear as moon-light through the pines.
Cm6 Fm6 Cm7 Ab9 Cm6 Abdim Cm7 F9
Oth - er arms reach out to me, oth - er eyes smile ten - der - ly,

Cm Cm/Bb Fm6 G7 Cm7 D7 Gm A7 D7-9 Gm Fm/Bb
still in peace - ful dreams I see the road leads back to you, (You,)
f
To alternate ending
Eb G7 Cm Cm7 F Abdim Db7 Eb D7
Geor - gia, Geor-gia, no peace I find, just an old sweet song keeps
Fm7 F7 E7 Eb
Geor - gia on my mind.
Fine
Alternate ending
Fm7 F9 Bb9 Eb
Geor - gia on my mind.
Fine

Melodies bring memories
that linger in my heart.
Make me think of Georgia;
why did we ever part?
Some sweet day when
blossoms fall
and all the world's a song,
I'll go back to Georgia,
'cause that's where I belong.

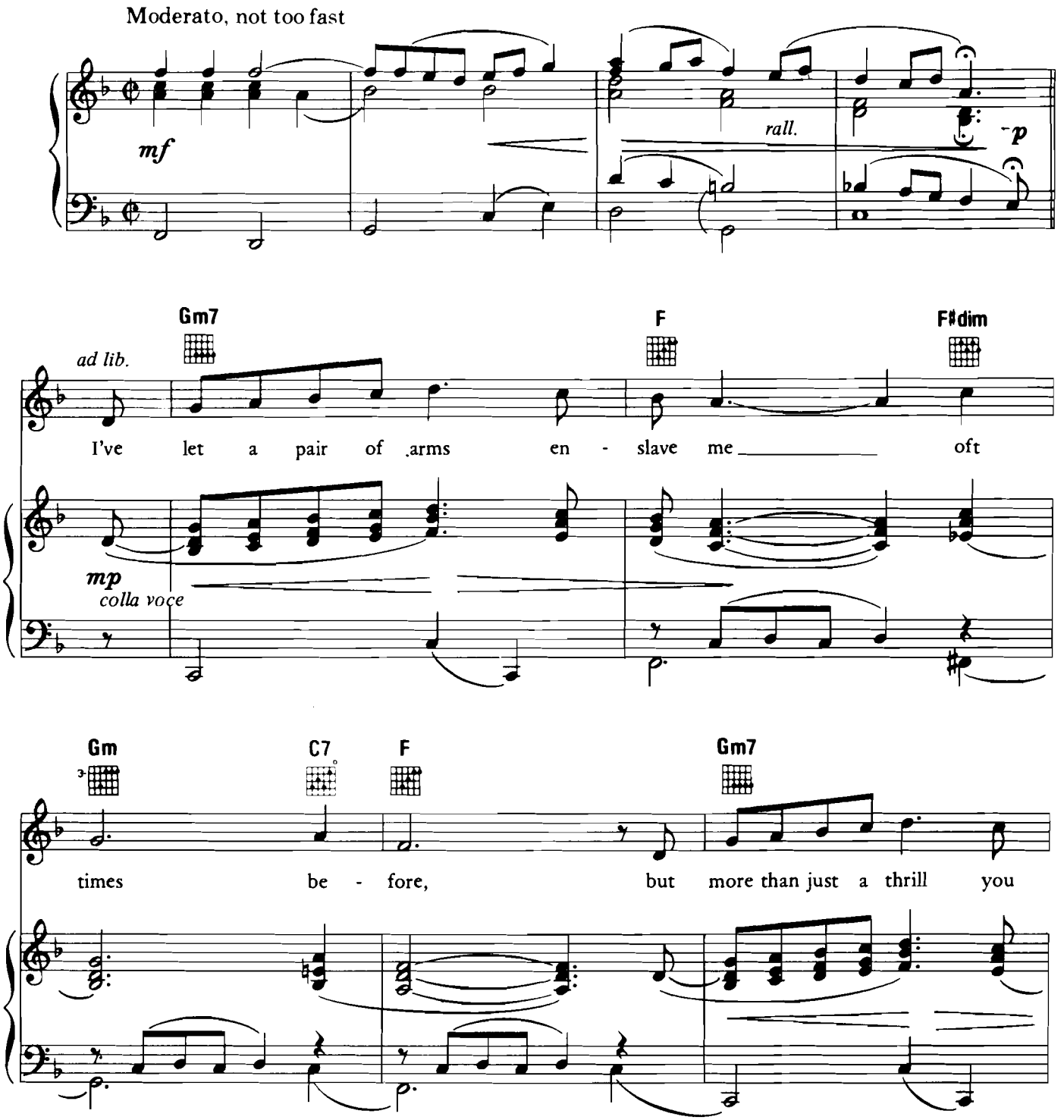
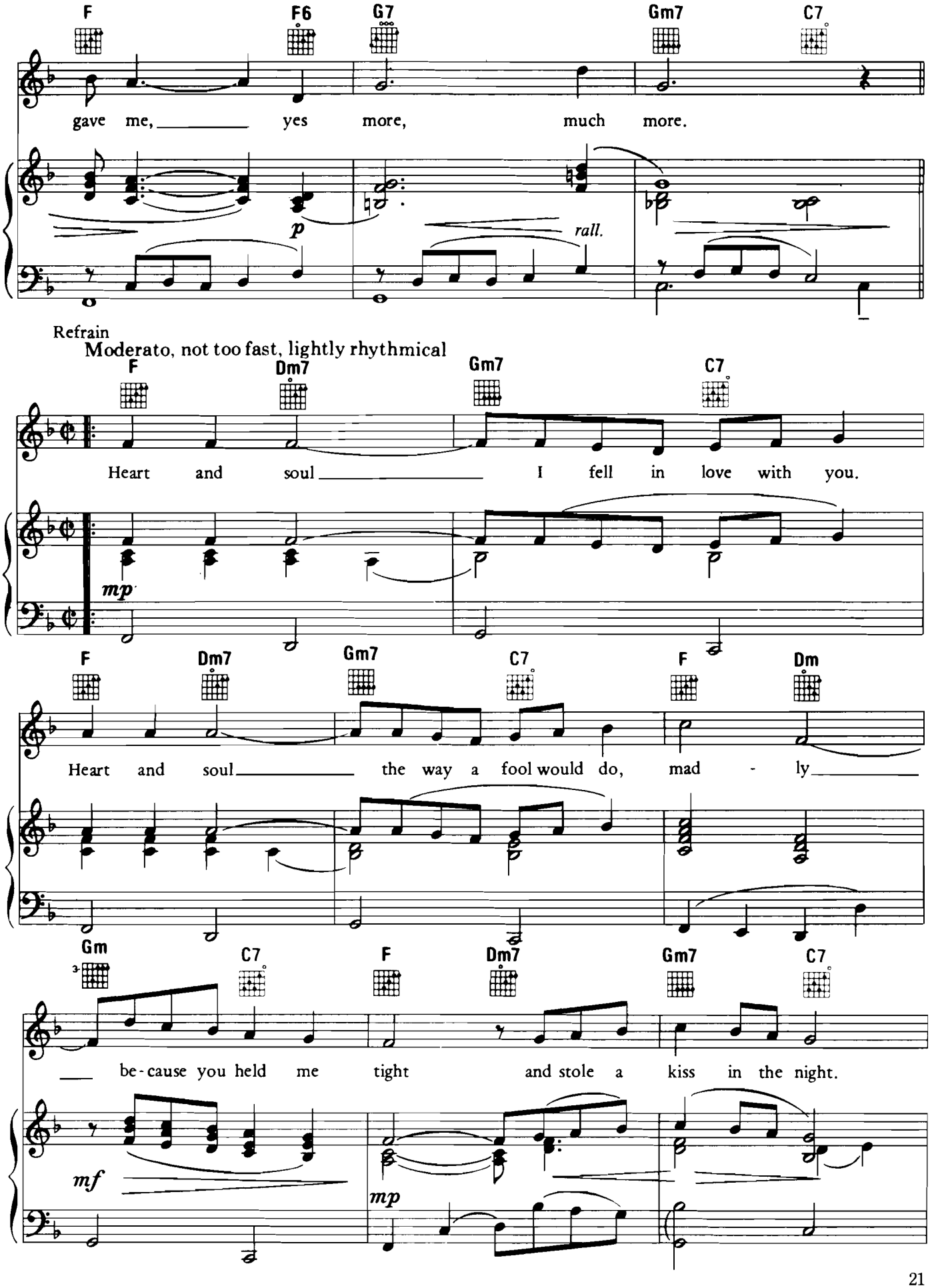
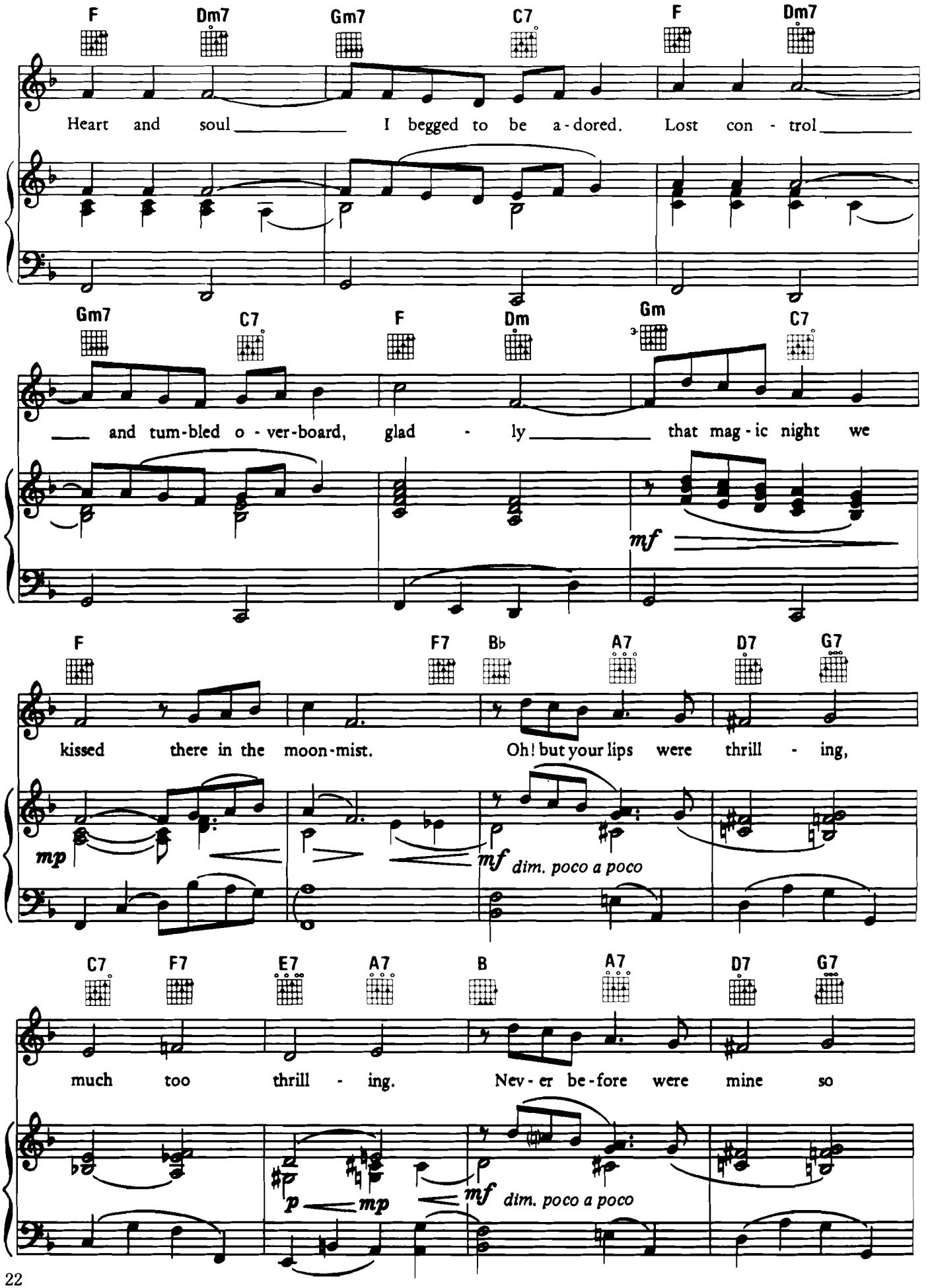
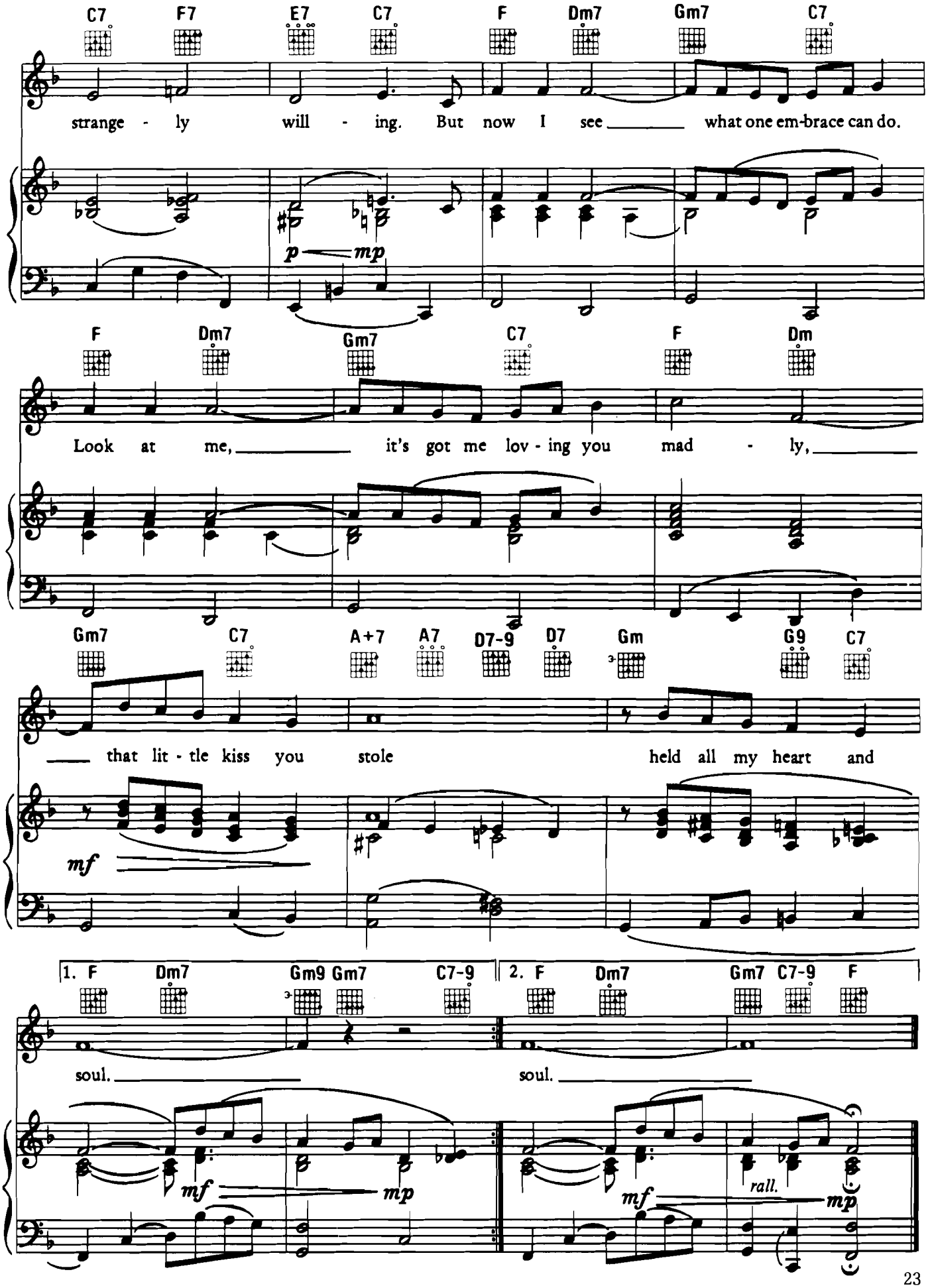
Lazy River

In 1931, the first recording of this song included such greats as the Dorsey Brothers, Joe Venuti on violin and Eddie Lang on guitar. Seventeen years later, in 1948, it was used in the soundtrack for the Academy Award winning RKO film "The Best Years Of Our Lives," whose cast included Myrna Loy, Teresa Wright and Fredric March. The Mills Brothers' 1952 recording climbed the charts, reaffirming the enduring quality of yet another Hoagy Carmichael song.

Words and Music by
HOAGY CARMICHAEL and SIDNEY ARODIN

Copyright © 1931 by Peer International Corporation. Copyright renewed 1958 by Peer International Corporation.
This arrangement © 1985 by Peer International Corporation.

Chorus:
D7
Db7
C7
F#dim
(Lazily)
Up a la - zy riv - er by the old mill - run, that
(Lazily)
G7
G
Ab9
G9
la - zy, la - zy riv - er in the noon - day sun.
C7
C6
Db7
C7
Lin - ger in the shade of a kind old tree;
F
C7
Bdim
F
F7
E7
Eb7
throw a - way your trou - bles, dream a dream with me.

D7
Db7
C7
F#dim
Up a la - zy riv - er where the rob - in's song a -
G7
G
Ab9
G9
Bb
Bdim
wakes a bright new morn-ing, we can loaf a - long. Blue skies up a - bove,
f
F
E7
Eb6
D7
G9
C7
F
E7
D7
ev - 'ry-one's in love; up a la - zy riv - er, how hap - py you can be,
G9
C7
1. F
Bb6
F
Tacet
2. F
Eb6
Eb
F6
up a la - zy riv - er with me.
me.

Heart And Soul

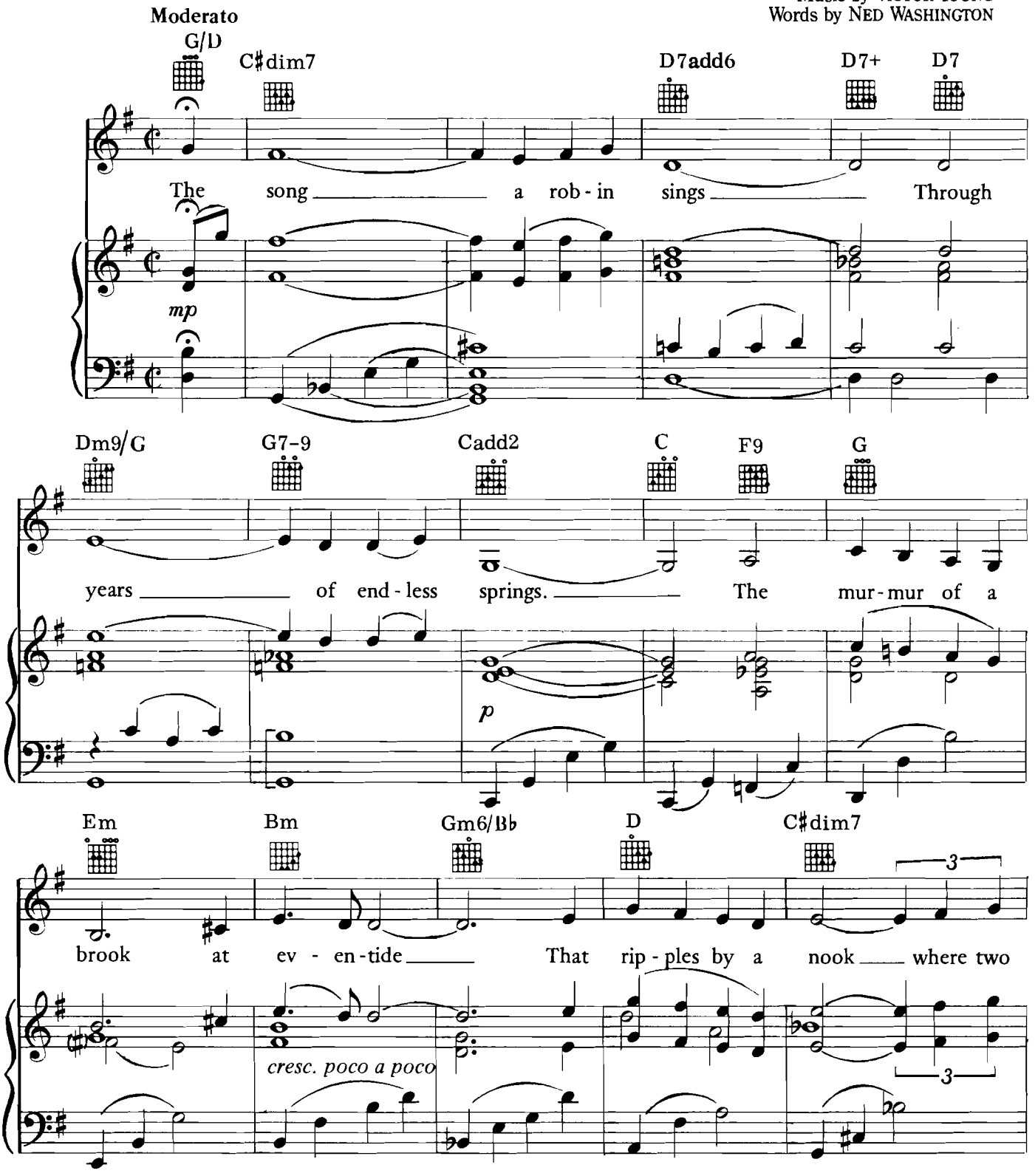
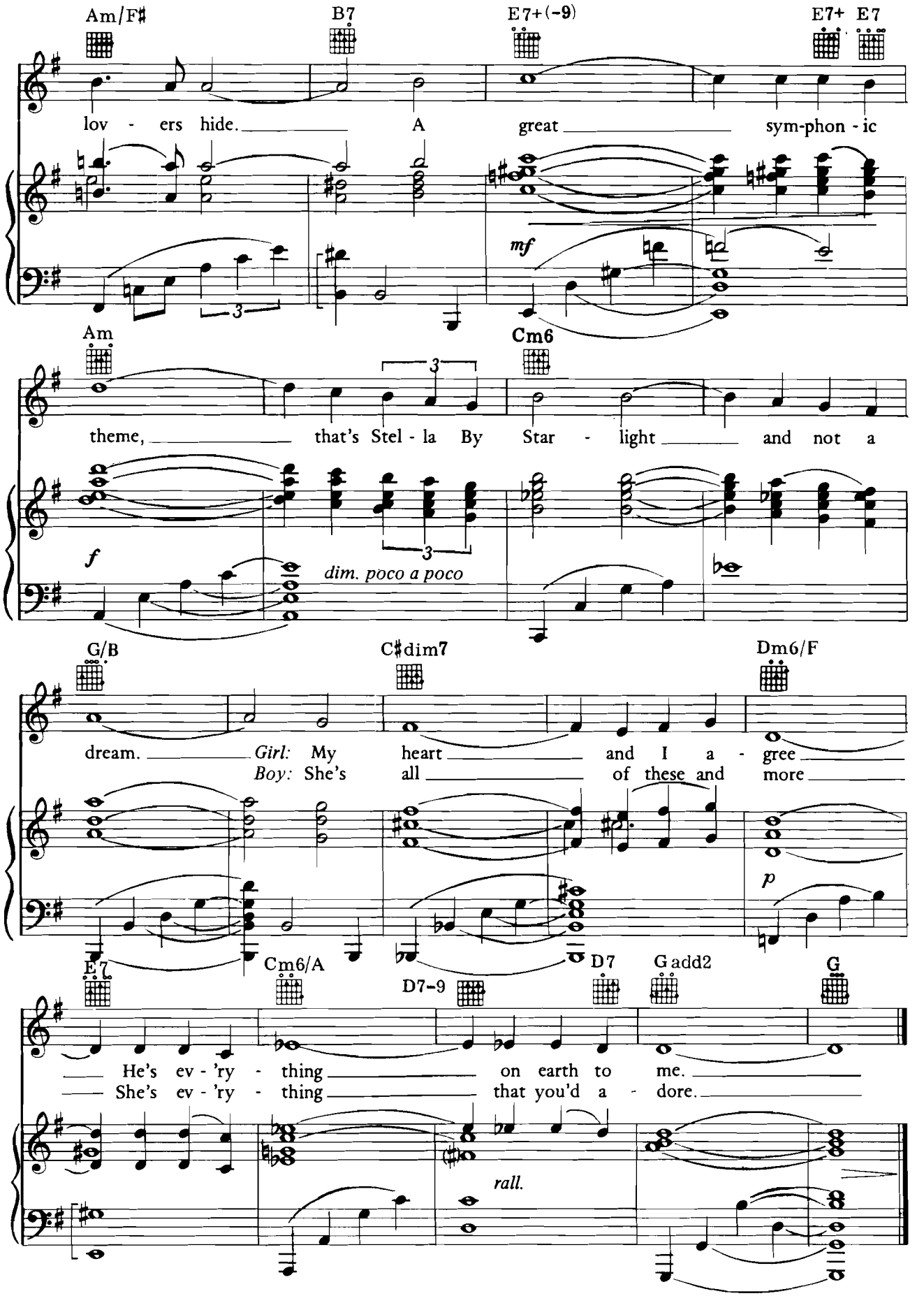
This lilting love song was not originally written as part of a show or movie score; however, in 1938 Larry Clinton and his orchestra decided to use it in the short film "A Song Is Born." The next year, Gene Krupa and his orchestra played it in the film "Some Like It Hot." "Heart and Soul" will always be recognized as the most frequently played piano duet.

Music by FRANK LOESSER
Words by HOAGY CARMICHAEL

Copyright © 1939 (renewed 1965) by Famous Music Corporation.

F
F6
G7
Gm7
C7
gave me, yes more, much more.
p
rall.
Refrain
Moderato, not too fast, lightly rhythmical
F
Dm7
Gm7
C7
Heart and soul I fell in love with you.
mp
F
Dm7
Gm7
C7
F
Dm
Heart and soul the way a fool would do, mad - ly
Gm
C7
F
Dm7
Gm7
C7
be - cause you held me tight and stole a kiss in the night.
mf
mp

F Dm7 Gm7 C7 F Dm7
Heart and soul I begged to be a-dored. Lost con-trol
Gm7 C7 F Dm Gm C7
and tum-bled o-ver-board, glad-ly that mag-ic night we
mf
F F7 B♭ A7 D7 G7
kissed there in the moon-mist. Oh! but your lips were thrill-ing,
mp mf dim. poco a poco
C7 F7 E7 A7 B A7 D7 G7
much too thrill-ing. Nev-er be-fore were mine so
p mp mf dim. poco a poco

C7 F7 E7 C7 F Dm7 Gm7 C7
strange - ly will - ing. But now I see what one em-brace can do.
p mp
F Dm7 Gm7 C7 F Dm
Look at me, it's got me lov - ing you mad - ly,
Gm7 C7 A+7 A7 D7-9 D7 Gm G9 C7
that lit - tle kiss you stole held all my heart and
mf
1. F Dm7 Gm9 Gm7 C7-9
soul.
2. F Dm7 Gm7 C7-9 F
soul.
mf mp
mf rall. mp

Stella By Starlight

Ned Washington and Victor Young were both very successful writers of film scores, Washington receiving an Oscar for his music in "Pinocchio" and again for "High Noon." Harry James had a hit recording of "Stella By Starlight," as did Frank Sinatra. Two of the more memorable performances on record were by Stan Kenton and Sarah Vaughan.

Arranged by Pete Dino

Music by VICTOR YOUNG
Words by NED WASHINGTON

Copyright © 1946 (renewed 1973) by Famous Music Corporation, 1 Gulf & Western Plaza, New York, N.Y. 10023.

Am/F♯
B7
E7+(-9)
E7+
E7
lov - ers hide. A great sym-phon - ic
mf
Am
Cm6
theme, that's Stel - la By Star - light and not a
f
dim. poco a poco
G/B
C♯dim7
Dm6/F
dream. Girl: My heart and I a - gree
Boy: She's all of these and more
p
E7
Cm6/A
D7-9
D7
Gadd2
G
He's ev - 'ry - thing on earth to me.
She's ev - 'ry - thing that you'd a - dore.
rall.

Peabo Bryson

If Ever You're In My Arms Again

Lyricist Cynthia Weil has worked with different composers to produce such contemporary hits as "On Broadway," "Somewhere Down the Road" and "You've Lost The Lovin' Feelin'." Peabo Bryson's 1985 recording of this tune became an instant success.

Arranged by Pete Dino

Words and Music by
MICHAEL MASSER, TOM SNOW
and CYNTHIA WEIL

D(add 2) G6/D

Ooo.

mp

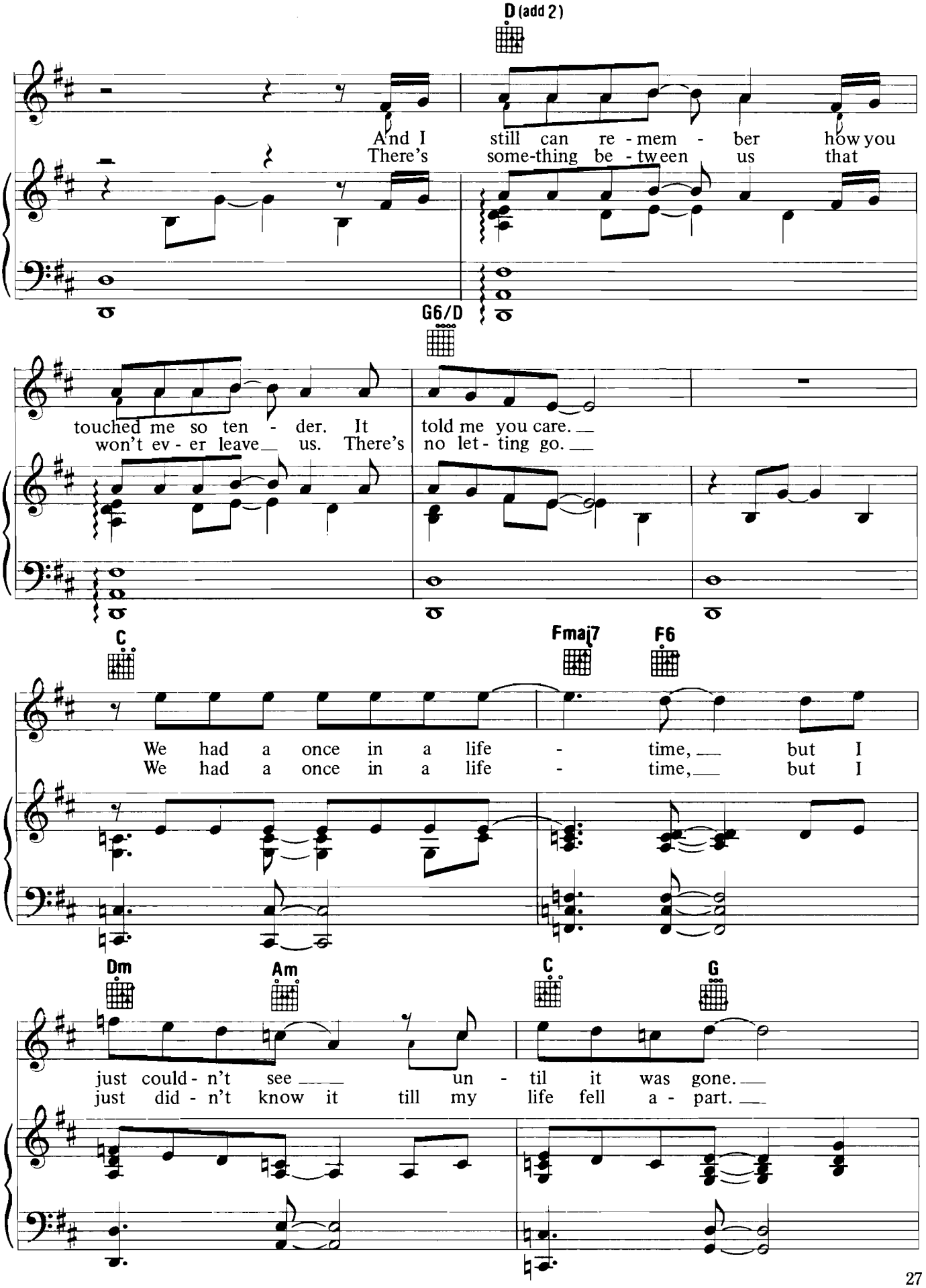
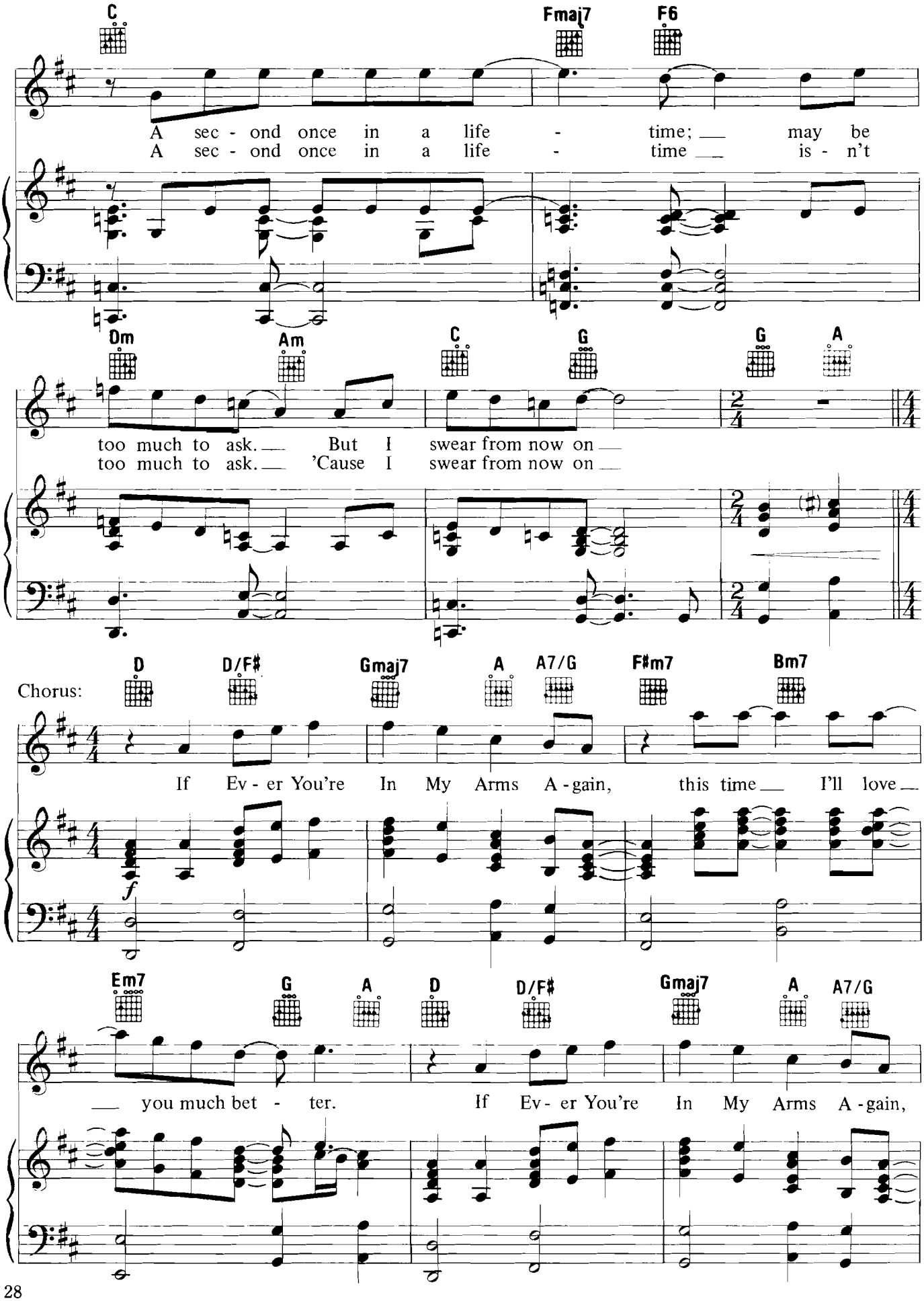
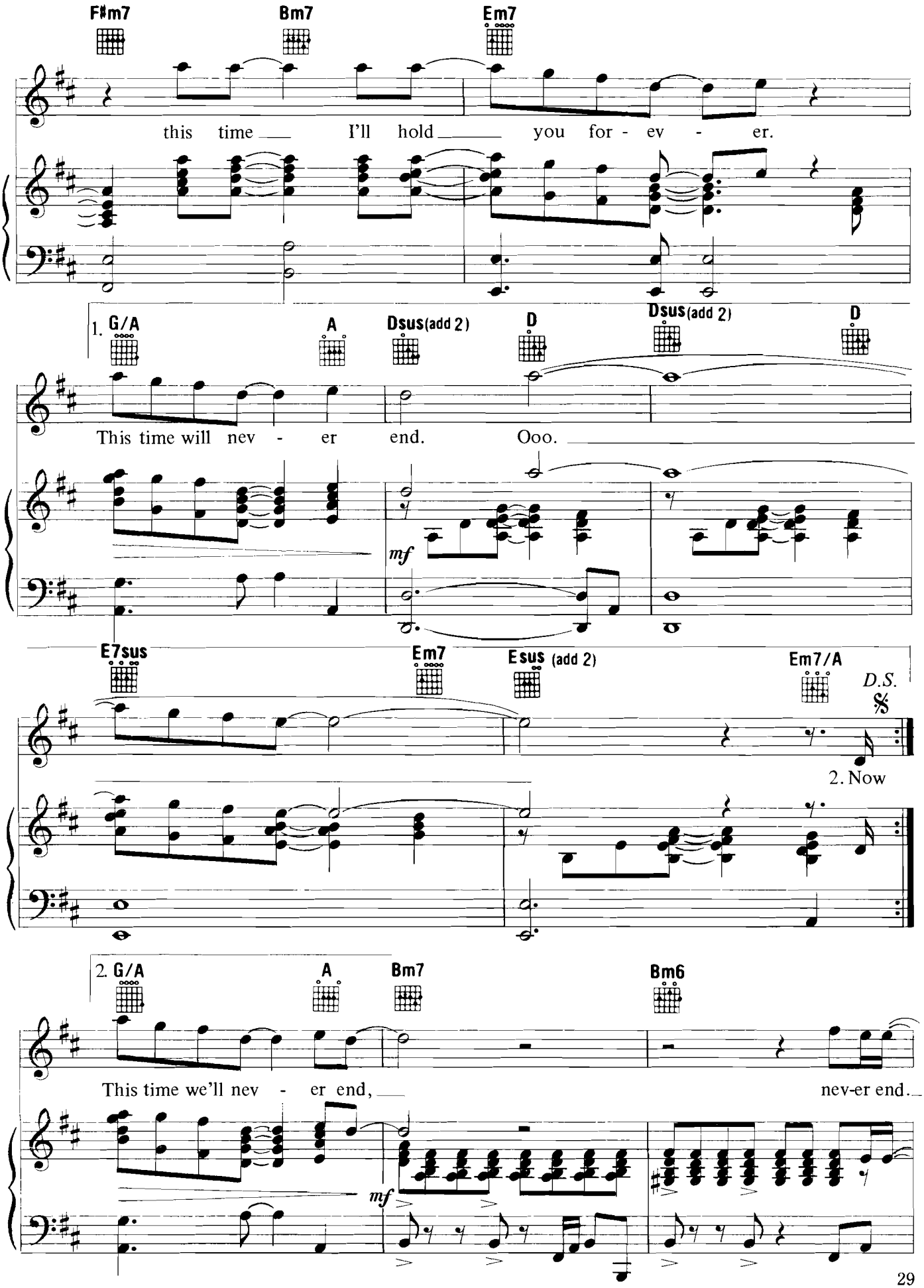
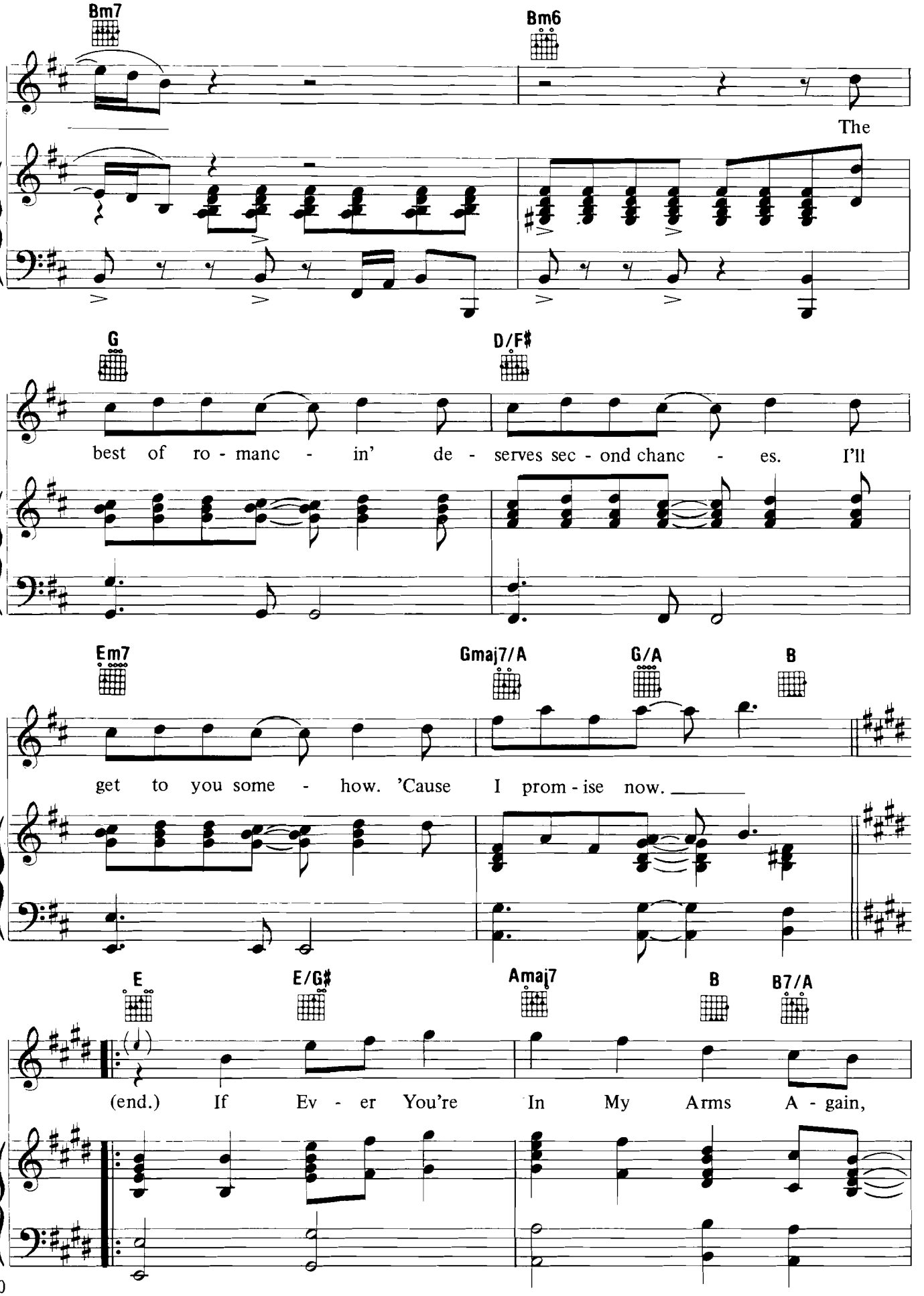
1. 2. D(add 2)

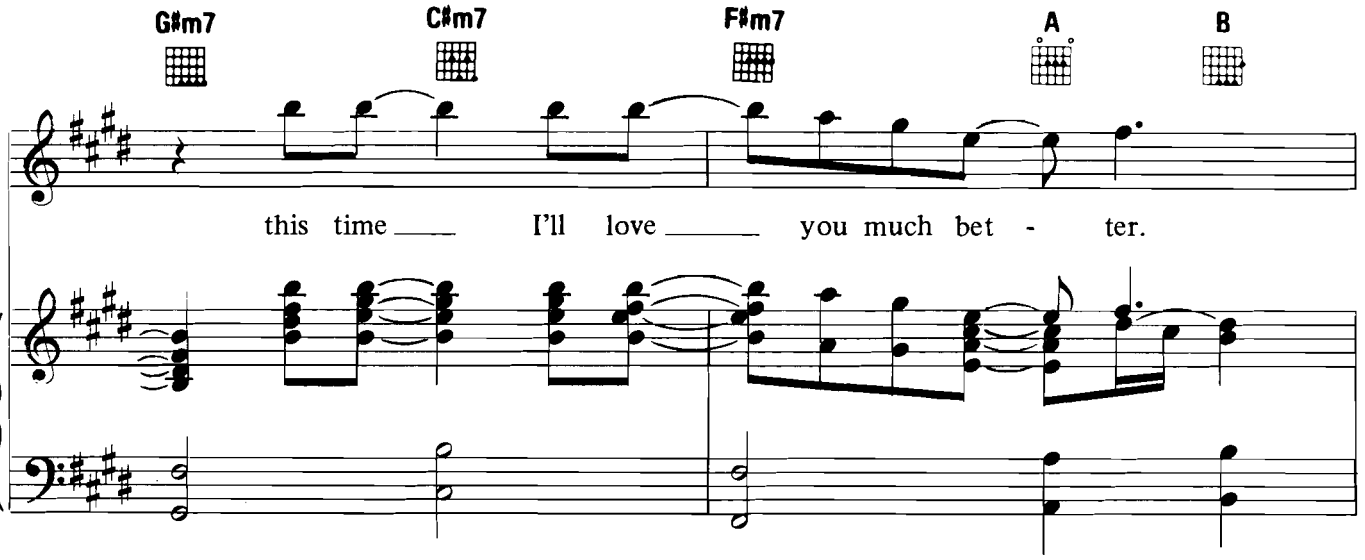
1.It all came so eas - y, all the
I'm see - in' clear - ly how I

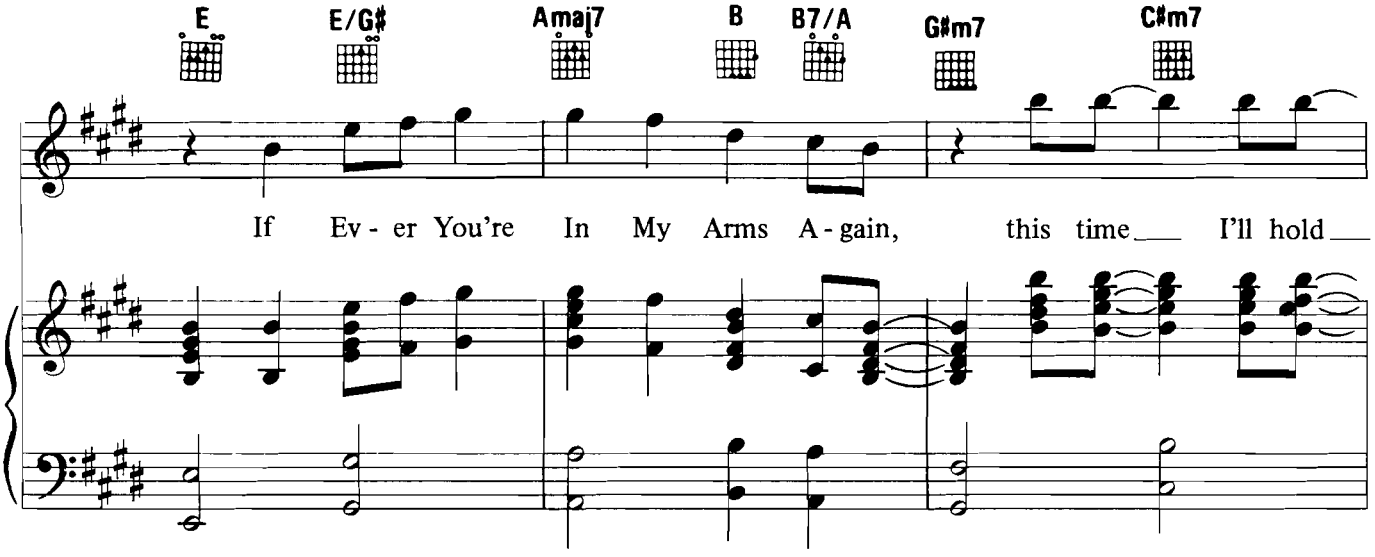
mp

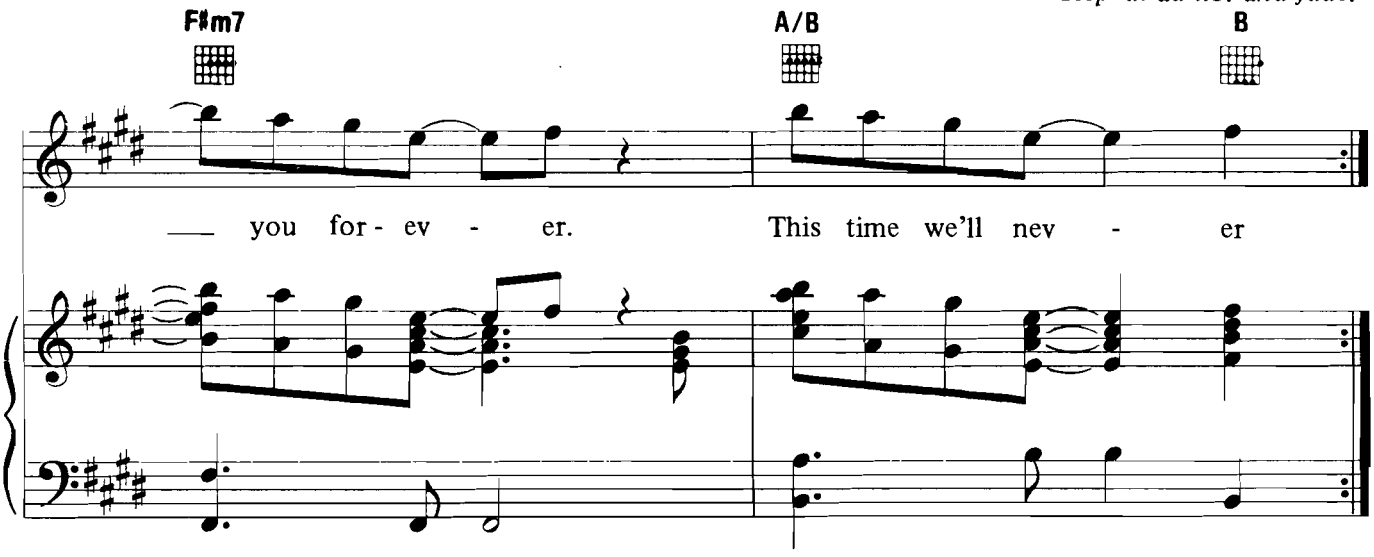
G6/D

lov - in' you gave me; the feel - ings we shared.
still need you near me. I still love you so.

Copyright © 1984 Almo Music Corp., Prince Street Music, Dyad Music, Ltd. and Snow Music.
All rights on behalf of Prince Street Music administered by Almo Music Corp. for the world.

D (add 2)
And I still can re - mem - ber how you
There's some-thing be - tween us that
G6/D
touched me so ten - der. It told me you care.
won't ev - er leave us. There's no let - ting go.
C
Fmaj7
F6
We had a once in a life - time, but I
We had a once in a life - time, but I
Dm
Am
C
G
just could - n't see un - til it was gone.
just did - n't know it till my life fell a - part.

C
Fmaj7
F6
A sec - ond once in a life - time; may be
A sec - ond once in a life - time is - n't
Dm
Am
C
G
G
A
too much to ask. But I swear from now on
too much to ask. 'Cause I swear from now on
Chorus:
D
D/F♯
Gmaj7
A
A7/G
F♯m7
Bm7
If Ev - er You're In My Arms A - gain, this time I'll love
f
Em7
G
A
D
D/F♯
Gmaj7
A
A7/G
you much bet - ter. If Ev - er You're In My Arms A - gain,

F♯m7
Bm7
Em7
this time I'll hold you for - ev - er.
1. G/A
A
Dsus(add 2)
D
Dsus(add 2)
D
This time will nev - er end. Ooo.
mf
E7sus
Em7
Esus (add 2)
Em7/A
D.S.
2. Now
2. G/A
A
Bm7
Bm6
This time we'll nev - er end, nev-er end.
mf

Bm7
Bm6
The
G
D/F♯
best of ro - manc - in' de - serves sec - ond chanc - es. I'll
Em7
Gmaj7/A
G/A
B
get to you some - how. 'Cause I prom - ise now.
E
E/G♯
Amaj7
B
B7/A
(end.) If Ev - er You're In My Arms A - gain,

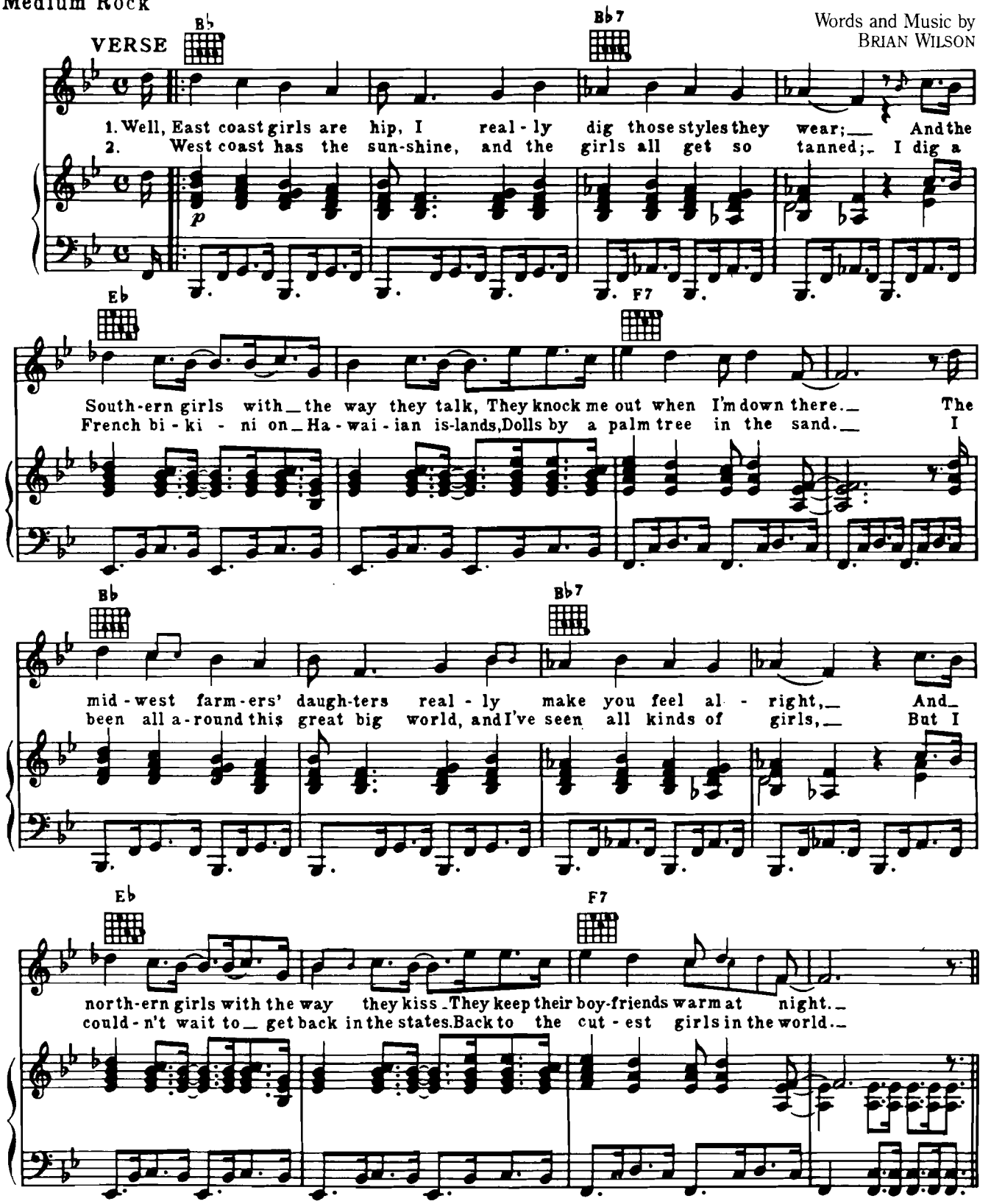


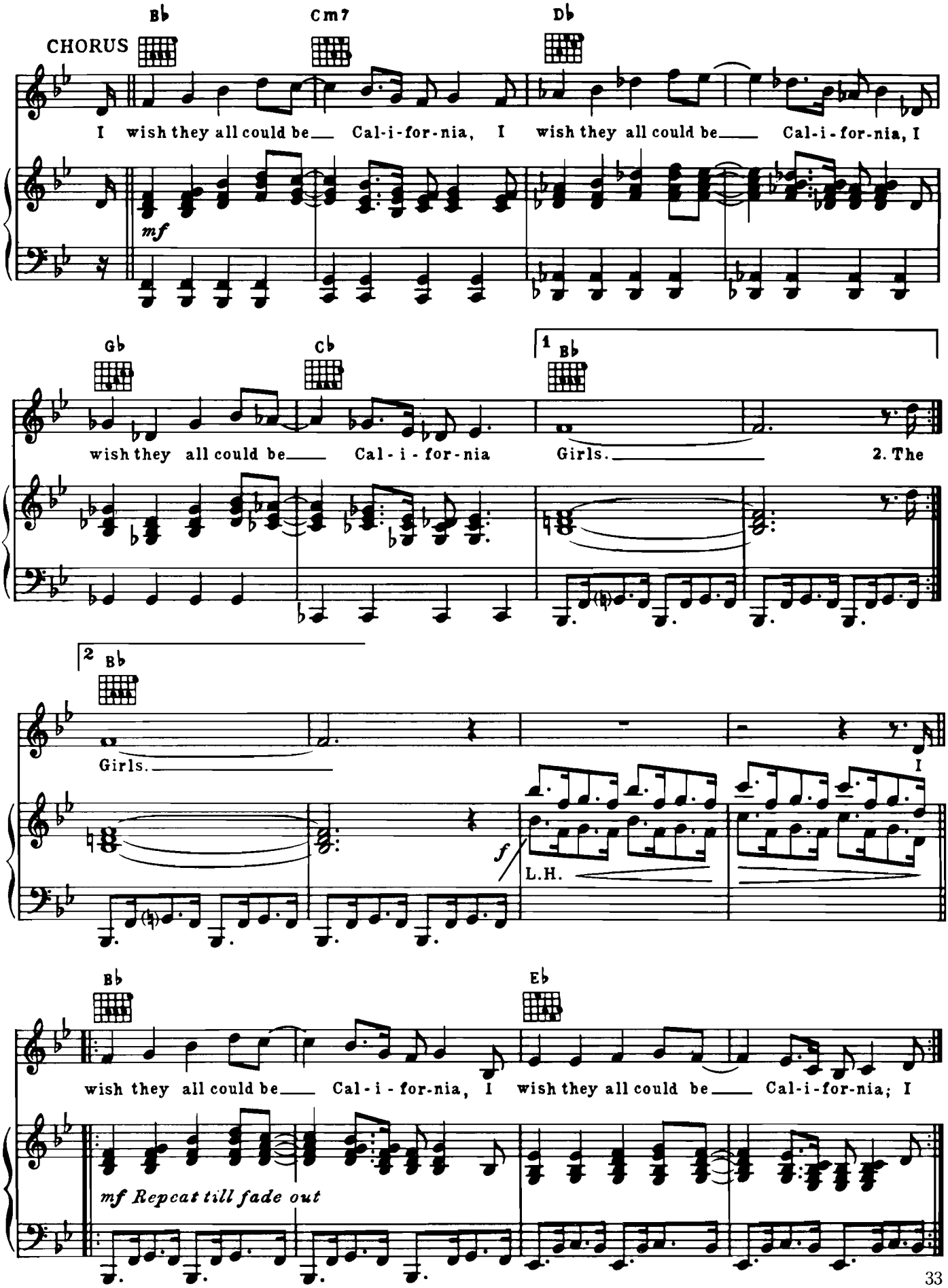


Repeat ad lib. and fade.

California Girls

Brian Wilson and his brothers, Dennis and Carl, are three of the original Beach Boys. In the mid-1960s, at the height of their popularity, poor health forced Brian to stop touring and performing with the group. He remained an active member behind the scenes, writing music and producing records. This song was one of the Beach Boys' big hits, along with "Barbara Ann," "Surfin' U.S.A." and "Wouldn't It Be Nice?"

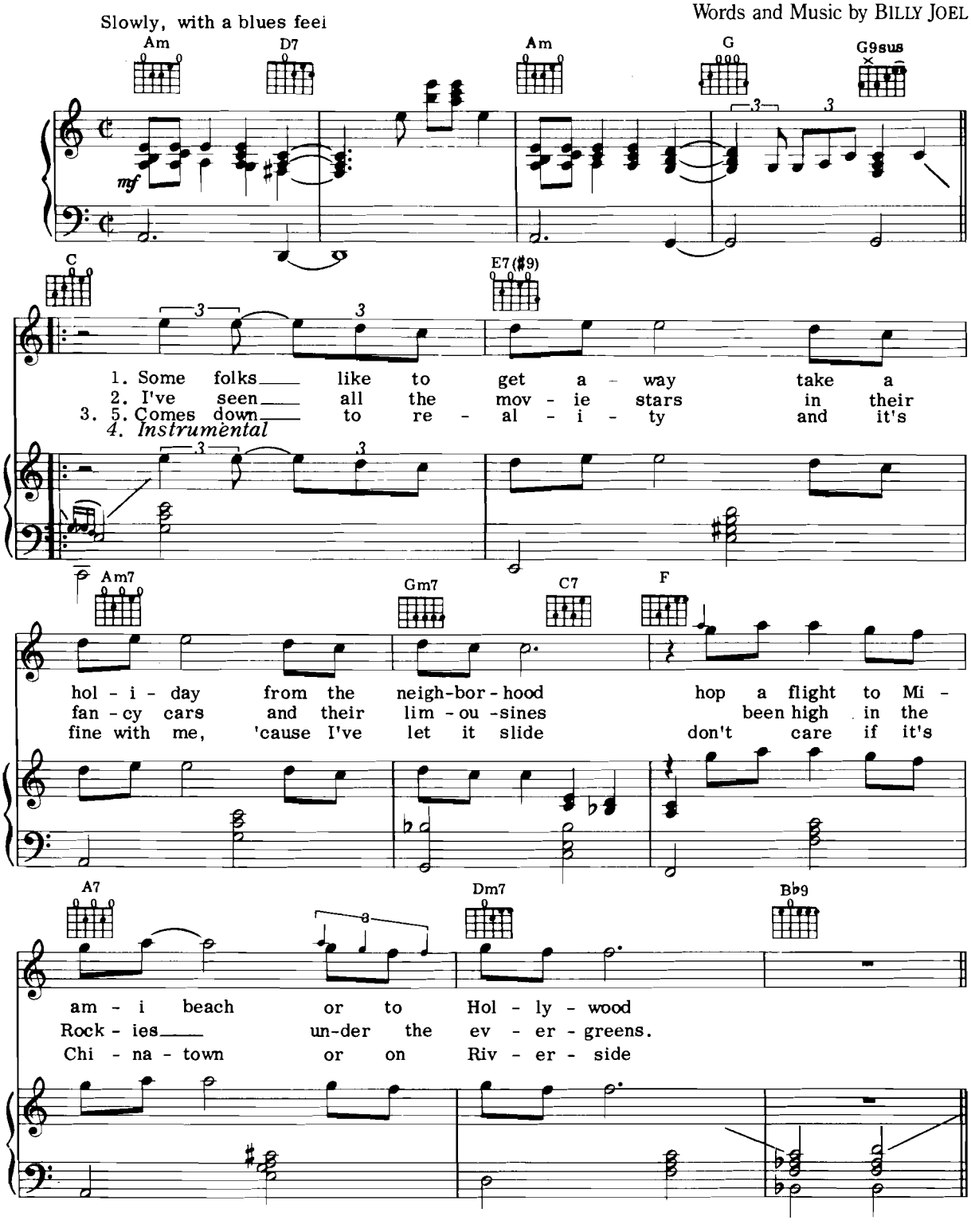
Medium Rock

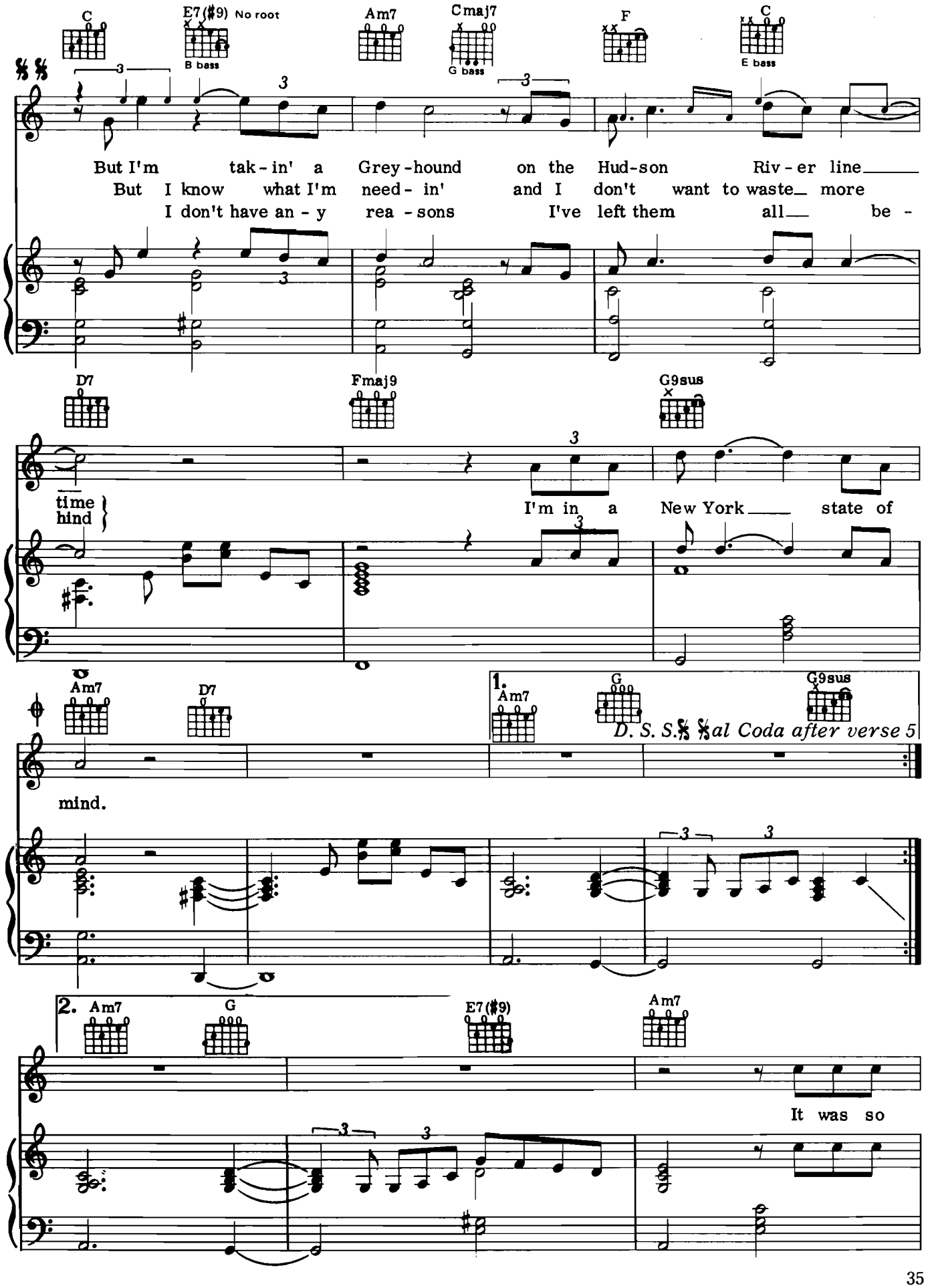
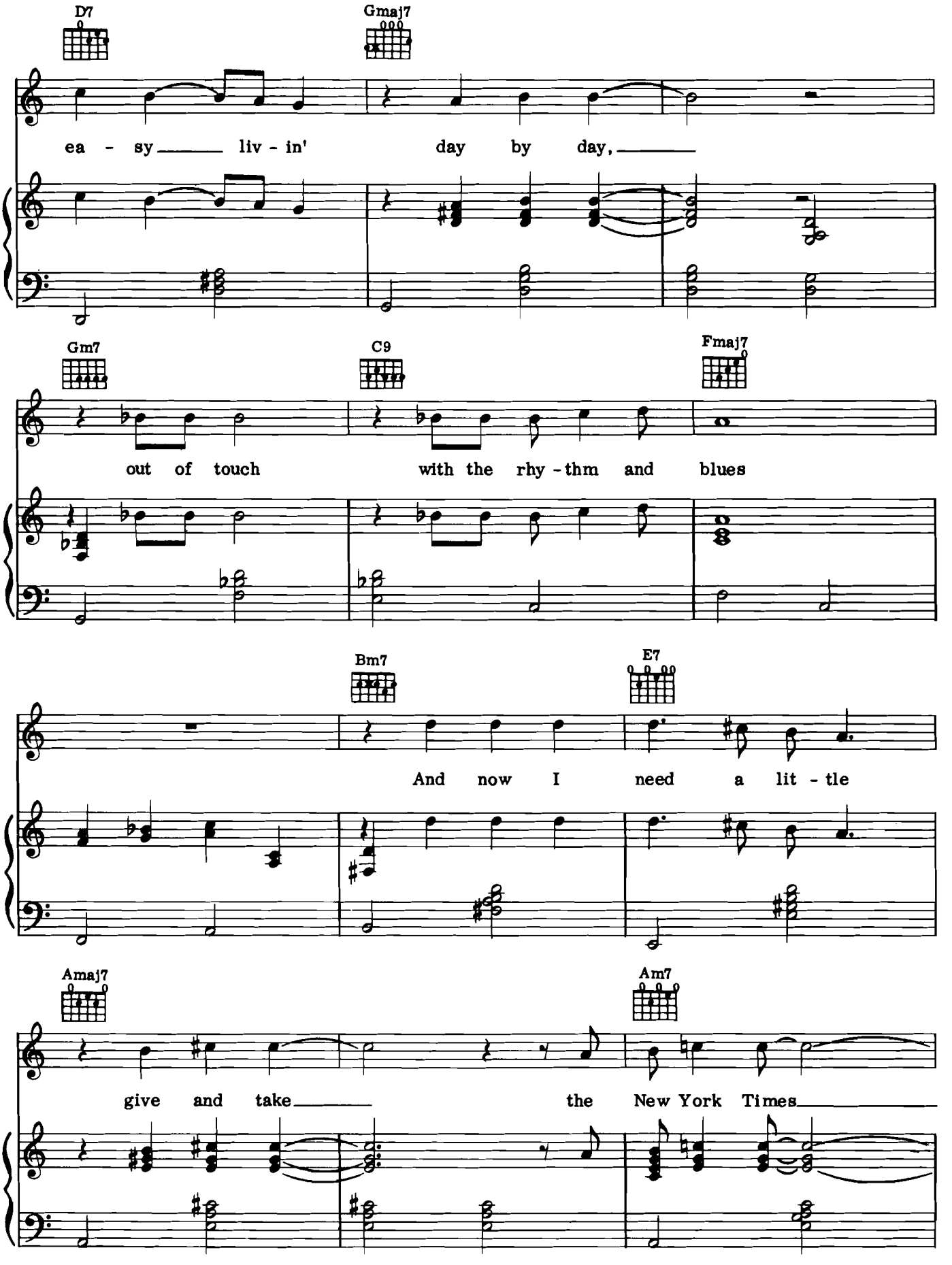
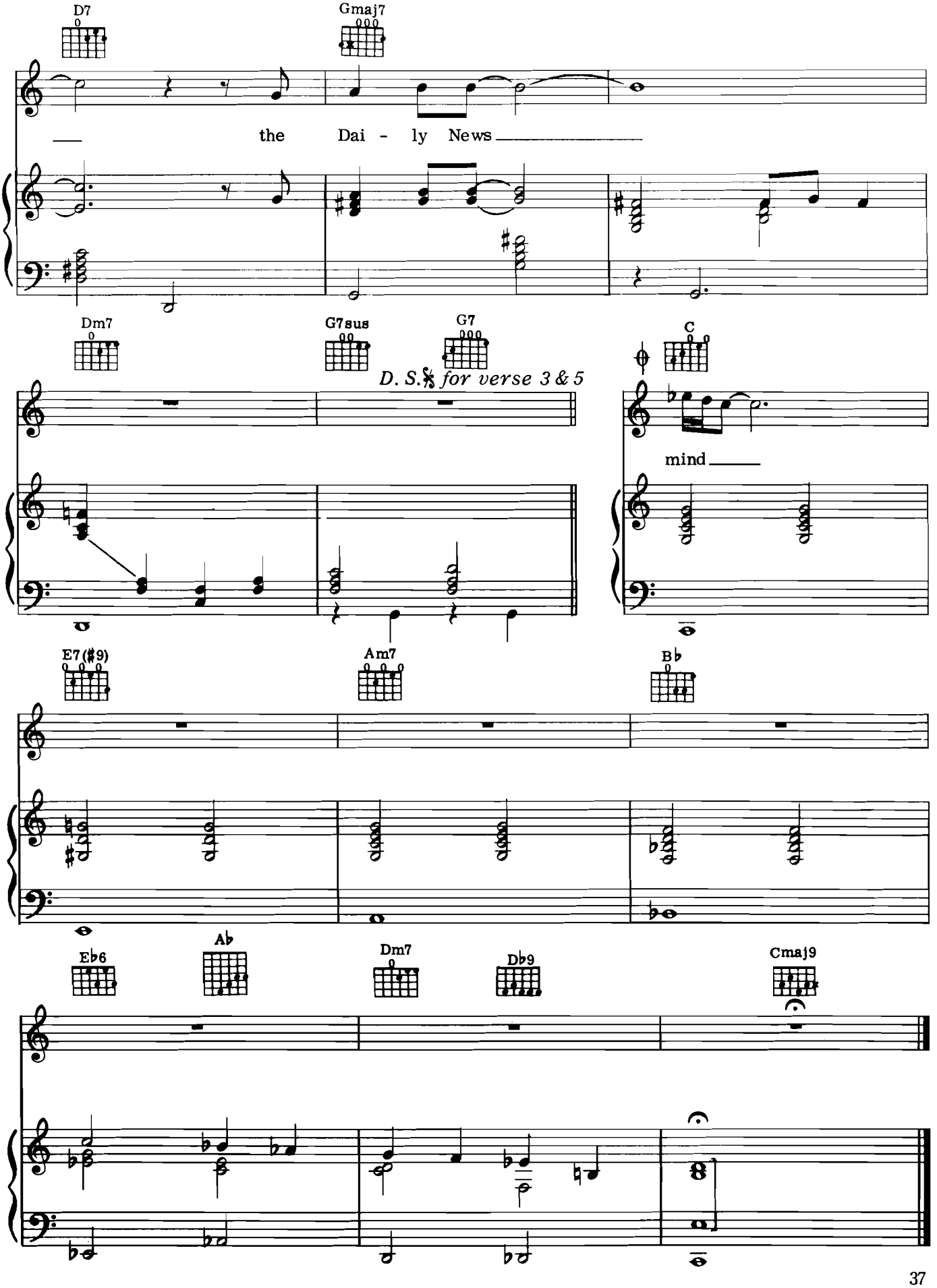
Words and Music by
BRIAN WILSON

VERSE
B♭
B♭7
1. Well, East coast girls are hip, I real - ly dig those styles they wear; And the
2. West coast has the sun-shine, and the girls all get so tanned; I dig a
p
E♭
F7
South-ern girls with the way they talk, They knock me out when I'm down there. The
French bi - ki - ni on Ha - wai - ian is-lands, Dolls by a palm tree in the sand. I
B♭
B♭7
mid - west farm - ers' daugh-ters real - ly make you feel al - right, And
been all a - round this great big world, and I've seen all kinds of girls, But I
E♭
F7
north-ern girls with the way they kiss They keep their boy-friends warm at night.
could - n't wait to get back in the states. Back to the cut - est girls in the world.

© 1965 and 1970 Irving Music, Inc.

CHORUS
B♭
Cm7
D♭
I wish they all could be Cal-i-for-nia, I wish they all could be Cal-i-for-nia, I
mf
G♭
C♭
1 B♭
wish they all could be Cal-i-for-nia Girls. 2. The
2 B♭
Girls. I
f
L.H.
B♭
E♭
wish they all could be Cal-i-for-nia, I wish they all could be Cal-i-for-nia; I
mf Repeat till fade out

New York State of Mind

Billy Joel (born William Martin Joel) has enjoyed fabulous success in his professional life. He began his public career as an amateur boxer (with a 22/6 record), but in the late 60s, he hung up his boxing gloves to pursue a musical career. Since those early days, he has garnered 5 Grammy awards and several gold and platinum records. He remains an active force in pop music as a composer, pianist and singer, with his current album "The Bridge" high on Billboard's album chart. Reflecting the pride and loyalty of a native New Yorker, this moody ballad is taken from his 1976 album "Turnstiles."

Words and Music by BILLY JOEL

Slowly, with a blues feel
Am
D7
Am
G
G9sus
mf
C
E7(#9)
1. Some folks like to get a - way take a
2. I've seen all the mov - ie stars in their
3. 5. Comes down to re - al - i - ty and it's
4. Instrumental
Am7
Gm7
C7
F
hol - i - day from the neigh-bor - hood hop a flight to Mi -
fan - cy cars and their lim - ou - sines been high in the
fine with me, 'cause I've let it slide don't care if it's
A7
Dm7
Bb9
am - i beach or to Hol - ly - wood
Rock - ies un-der the ev - er - greens.
Chi - na - town or on Riv - er - side

Copyright © 1975, 1978 Blackwood Music Inc., 49 East 52 Street, New York, N.Y. 10022
International Copyright Secured Made in U.S.A. All Rights Reserved

C
E7(♯9) No root
B bass
Am7
Cmaj7
G bass
F
C
E bass
But I'm tak - in' a Grey - hound on the Hud - son Riv - er line
But I know what I'm need - in' and I don't want to waste more
I don't have an - y rea - sons I've left them all be -
D7
Fmaj9
G9sus
time
hind
I'm in a New York state of
Am7
D7
1.
Am7
G
G9sus
D. S. S. al Coda after verse 5
mind.
2.
Am7
G
E7(♯9)
Am7
It was so

D7
Gmaj7
ea - sy liv - in' day by day,
Gm7
C9
Fmaj7
out of touch with the rhy - thm and blues
Bm7
E7
And now I need a lit - tle
Amaj7
Am7
give and take the New York Times

D7
Gmaj7
the Dai - ly News
Dm7
G7sus
G7
D. S.𝄋 for verse 3 & 5
C
mind
E7(♯9)
Am7
B♭
E♭6
A♭
Dm7
D♭9
Cmaj9

Theory Class

Ornaments

When today's song stylists ornament a melody with a grace note here or a trill there they are continuing a tradition that goes back to the beginnings of music as we know it. These little touches add polish to any performance, and for hundreds of years musicians have been writing down just how to use them. Of course, our idea of ornamentation is a bit different from that of Bach's, but the principle is pretty much the same. Some of Bach's ornaments, in fact, can still be used by contemporary keyboard players!

Let's begin to look at ornamental embellishments using the tune "Lazy River." One type of embellishment, a rhythmic device known in the Baroque era as "Notes Inegales," is already written into the music. In French music of the Baroque period, eighth-note passages were often played as dotted rhythms, and Hoagy Carmichael has dotted the opening phrase of the song. (See Example 1)

This device can be applied to other songs, of course; dotted rhythms are often used to give melodies a raggy or jazzy quality. The dotted eighth-sixteenth sound is most closely associated with ragtime and early jazz; a triplet feel comes closer to today's jazz sound. (See Example 2)

Among other Baroque ornaments we can adapt for our own purposes are the *trill* and the *grace note*. The trill was often used to give color (and in the case of the harpsichord, to sustain the note) to a pitch of long duration. (See Example 3)

This can easily be applied to "Lazy River." Imagine a honking saxophone playing the descending quarter notes. (See Example 4)

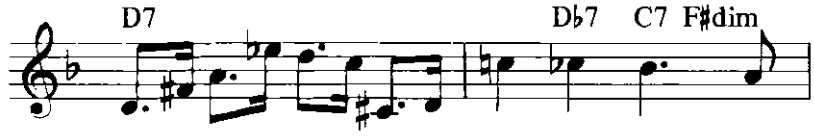
The grace note was originally performed as a note of fairly long duration; it shared the time given the main note of a melody. (See Example 5)

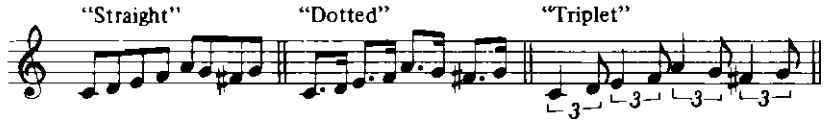
But by the Classical era, it had become a note that just sort of slides into the main note. And that is how it is used today.

To give a jazzy sound to a melody, try a grace note a half-step below the note you are aiming for. (See Example 6)

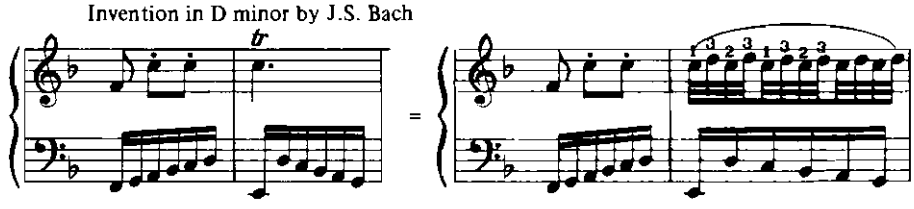
For a country-flavor grace, musicians use these slides. (See Example 7)

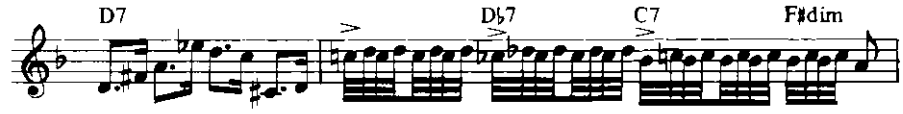
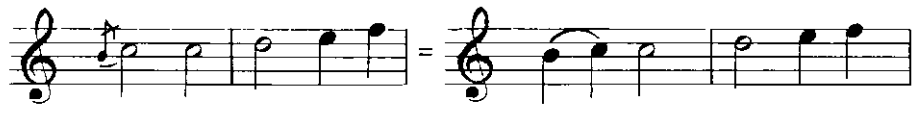
There are many more complicated ornaments, and they can lead a performer toward longer "improvisatory" approaches to playing a melody. For more material on this aspect of playing, see the new publication, *Jazz & Keyboard Workshop*, available through Sheet Music Magazine's Paramus, NJ address.

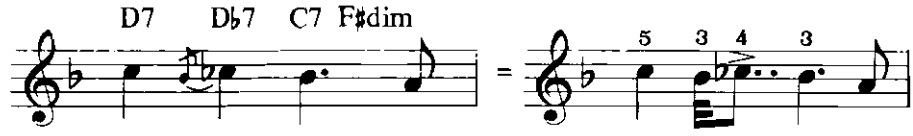
EXAMPLE 1

EXAMPLE 2

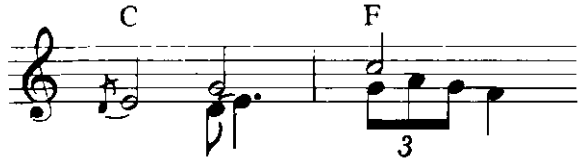


EXAMPLE 3



EXAMPLE 4

EXAMPLE 5

EXAMPLE 6



EXAMPLE 7

Jazz As Living History

by Judy Carmichael

"Because jazz is young . . . its history is taken for granted."

In a recent *Washington Post* interview, saxophonist Branford Marsalis discussed his musical collaborations with the pop star "Sting," and whether or not such collaborations might adversely affect his jazz playing. As more and more jazz musicians choose to combine jazz with rock or pop, musicians and fans wonder if jazz will continue to grow in its own right or die a slow death as it is continually diluted by outside influences.

Jazz fans often express this concern to me, along with the fear that with most of the early greats gone, jazz won't live on. Older fans and scholars search for younger players who appreciate the early roots of jazz and can incorporate this understanding into their playing today.

As a young player I am struck by the fact that many of my peers think early jazz is the music of Dave Brubeck or the "Modern Jazz Quartet" – as if jazz were "invented" in 1940. Those born long after the birth of jazz might be forgiven this misconception, but certainly not the educators who perpetuate this myth. I took a so-called "Jazz History" class in college in which we spent *one day* on the 1940's and 50's, never covered the 1920's and 30's and spent the rest of the course on the period following the 1960's.

Knowledge of the early masters is a requisite part of the learning process, in most artistic study. Jazz history, however, is often ignored. Perhaps because jazz is young, and some of its early masters still live, its history is taken for granted. This attitude, however, misses an unusual opportunity. Because jazz is young and some of its founders are still living and playing, its history can be experienced first-hand. Imagine if Horowitz had *known* Mozart, talked with him, listened to him play. I've been fortunate in not only knowing, but playing with many of my musical heroes. Listening to and talking with Count Basie and other living legends were special moments that profoundly influenced me and my playing.

Today's older musicians are a living part of jazz history. Their music reflects not only years of listening, playing, and study, but also a first-hand experience with the birth and development of jazz. Musicians like John Lewis, Hank Jones, or Jimmy Rowles don't "think" this music, they know it in their bones. And, while older musicians did grow up with jazz, and certainly had more opportunities to hear it live, today's musicians, with the advantage of record reissues and better technology, have an even broader opportunity to learn from all eras and develop their own style from a wealth of influences.

I was once lucky enough to get a nice review from former "Downbeat" editor and jazz critic, Gene Lees. In it he stated, "Judy Carmichael is no anachronism. She demonstrates in fact that jazz has a miraculous capacity to renew itself from its own past." I believe this absolutely. Through listening, I too have "lived through" the early years of jazz and have found my own meaning in the tunes I interpret.

Jazz depends on the uniqueness of the individual playing it. Because of this, jazz will continue to grow as new players, and consequently new ideas – jazz, pop, rock, et al. – refresh it. No art form, however, can survive on new ideas alone. A thorough understanding and respect for history is essential in building a foundation from which to grow. The best creative spirits, whether poets or novelists, sculptors or painters, learn from the masters before their own artistic voice can be fully developed.

Keeping People in Touch

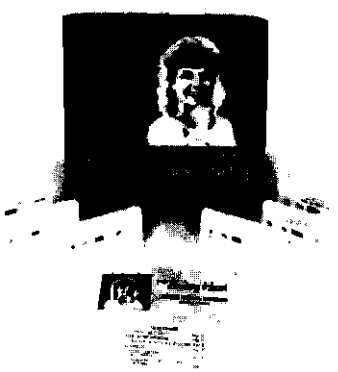
Remember our lonely servicemen and women ...and USO. They can't be home with your... but USO is there as their "HOME AWAY FROM HOME"...and has been for 40 years.

Judd Hirsch

In addition to friendly people, USO centers have game rooms, reading areas, gift shops, snack bars and even direct phone lines to the USA...so the lonely man or woman can talk to the folks back home.

Ed McMahon

Support USO through the United Way, OCFC, or local USO campaign



AUDREY HUNT'S 25 years of teaching experience has produced a twelve lesson vocal course that teaches you the tricks of the professionals. You can learn to sing like your favorite star from classical to rock.

Whether you sing in the shower, in a choir or on stage, you will enjoy these lessons which include:

- **BREATH CONTROL**
- **DICTION**
- **RANGE EXTENSION**
- **WARMUP EXERCISES**
- **STYLING**

For a lifetime of singing lessons send $69.50 (+$5.00 P&H) to C.M.S., 2909 Waialae Ave., Ste. 25, Honolulu Hawaii, 96826 or try Lessons 1 & 2 for $9.50 (+$1.50 P&H).

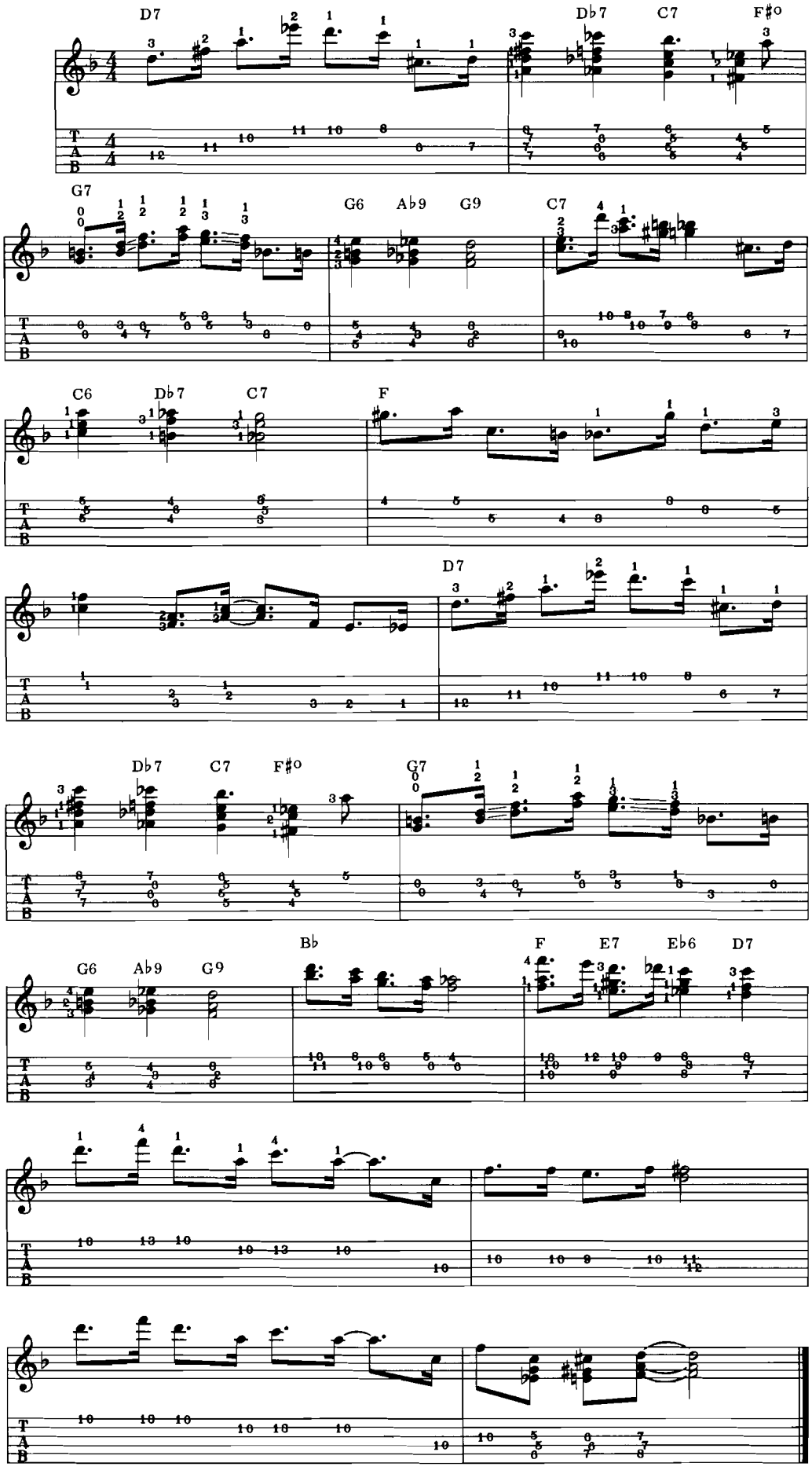
Guitar Workshop

The "Lazy River" Shuffle

by Bill Shute

Ah, another great Hoagy Carmichael song, which reflects his younger days spent listening to Louis Armstrong and hanging out with Bix and company.

I've arranged the chorus of the tune to make use of chord-melody playing, single-string position work, and intervallic passages in major and minor thirds. Be careful of the position changes, and try to play this with a fairly slow jazz-shuffle feel.

Lazy River

Georgia On My Mind. . .
The Nearness Of You . . .
In The Still Of The Night. . .

The Star Dust Melodies Of Hoagy Carmichael

Here are 53 of the very best songs by one of our greatest songwriters – many arranged by Hoagy Carmichael himself! This treasury of unforgettable melodies includes ***Star Dust, Heart And Soul, Sky Lark, How Little We Know, Lazy River, I Get Along Without You Very Well, Small Fry, Ole Buttermilk Sky, Two Sleepy People*** and dozens more!

Over 200 pages of music (full arrangements, chord symbols and lyrics), pictures, and stories about Hoagy's life and music make this a must for collectors and music lovers alike! And you'll thrill to play these tunes the very way you heard Hoagy Carmichael do them!

MONEY BACK GUARANTEE
If you are not completely satisfied with this beautiful collection for any reason at all, simply return it within 30 days for a full refund! So order your copy TODAY!

HERE IS JUST SOME OF WHAT YOU GET!

Baltimore Oriole
Georgia On My Mind
Heart And Soul
Doctor, Lawyer, Indian Chief
How Little We Know
I Get Along Without You Very Well
In The Still Of The Night
Lazy River
Lazybones
Memphis In June
The Nearness Of You
One Morning In May
Papa Treetop Tall
Ole Buttermilk Sky
Small Fry
Stardust
Two Sleepy People
The Three Rivers
Skylark
. . . plus 34 more!

Songbooks Unlimited **Dept.** HC-01-27
352 Evelyn Street, P.O. Box 908
Paramus, New Jersey 07653-0908

YES! Send me ***Hoagy Carmichael's Star Dust Melodies*** with 53 of his greatest songs! I enclose $14.95 plus $1.50 postage and handling for each copy ordered. (Make checks payable to Songbooks Unlimited. NY & NJ residents please add sales tax.)

☐Check Enclosed

Bill my ☐MasterCard ☐Visa

Card Number_____

Expiration Date_____

Name _____

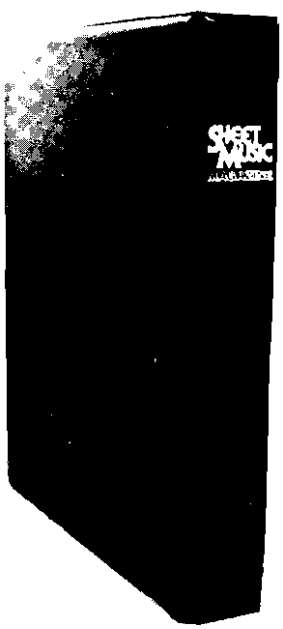
Address _____

City _____

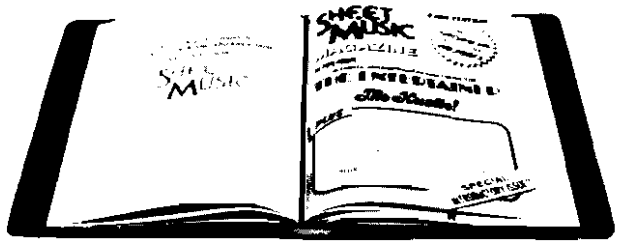
State_____ Zip_____

Sheet Music Binders

Keep your copies of Sheet Music Magazine in mint condition—with this New Deluxe Collector's Album!



Buy a set of two and save $1.50!
(2 years' worth of issues)
A three-volume set is an even greater bargain!
A $2.50 saving.



Preserve and organize your issues as complete music volumes. Easy-release metal bars make adding or removing issues a snap! The beautiful leather-like textured cover in rich burgundy, with gold lettering on the spine, will create a handsome look for your home library.

Mail to: SHEET MUSIC MAGAZINE ALBUMS 352 Evelyn Street, Paramus, N.J. 07652

I enclose $ _____ for the Deluxe Album(s) checked below. **WE PAY THE POSTAGE**

☐ *Single Album ($7.95)*
☐ *Two Album Set ($14.40)*
☐ *Set of Three ($21.35)*

Name _____
Address _____
City _____ State _____ Zip_____
(Please print clearly)

Use this coupon (or a facsimile if you do not wish to clip your issues)

ISSUE NO. 0378 (MARCH 1978)
After The Ball • The Band Played On • Bill Bailey • Daisy Bell (Bicycle Built For Two) • Hello Ma Baby • A Hot Time In The Old Town • Ida, Sweet As Apple Cider • I Love You Truly • In My Merry Oldsmobile • In The Good Old Summertime • Meet Me In St. Louis • My Gal Sal • The Sidewalks Of New York • Wait Till the Sun Shines Nellie • You Tell Me Your Dream.
***Plus** ... The Early Years of Tin Pan Alley ... About Writing Music.*

ISSUE NO. 0379 (MARCH 1979)
Alfie • Call Me Irresponsible • Come Saturday Morning • Dolores • Memory • The Nearness of You • Speak Softly Love • That Old Black Magic • Theme From Love Story • A Time For Us.
***Plus** ... Special Guitar Arrangements ... George Shearing Interview and Arrangement ... Children Should Be Heard ... Guitar Workshop ... Playing At Sight ... MacArthur's Piano ... Contest.*

ISSUE NO. 0479 (APRIL/MAY 1979)
Classical Gas • Do You Know The Way To San Jose • I Say A Little Prayer • I Won't Last A Day Without You • Lean On Me • Rainy Days And Mondays • (Sittin' On) The Dock Of The Bay • Tijuana Taxi • Walk On By • Windy.
***Plus** ... Special Guitar Arrangement ... New Products ... Guitar Workshops ... Keyboard Clinic ... 5-String Banjo.*

ISSUE NO. 1079 (OCTOBER 1979)
The Breeze and I • If You Go Away • I Wonder Who's Kissing Her Now • Manhattan • More • The Peanut Vendor • Seasons In The Sun • What A Difference A Day Made • Wonderful Wonderful • Yours.
***Plus** ... Organ Arrangements • Organ Buyer's Guide • Guitar Workshop • Organ Studio • Pop Piano • Coda.*

ISSUE NO. 0381 (MARCH 1981)
The Easy Winners • Elite Syncopations • Gypsy Love Song • Harlem Rag • I'll Take You Home Again, Kathleen • In The Evening By The Moonlight • Kiss Me Again • Londonderry Air • March Of A Grand Old Name • My Wild Irish Rose • Original Rags • The Rosary • Chalee • Sweet Adeline (You're The Flower Of My Heart) • Vilia • (I'm A) Yankee Doodle Dandy.
***Plus** ... Pop Piano ... Guitar Workshop ... New Products ... Song Contest.*

ISSUE NO. 0881 (AUG/SEP 1981)
Come Back To Me • Fill In The Words • How Are Things In Glocca Morra • Just In Time • Look To The Rainbow • Native New Yorker • There's Playing My Song • Wish You Were Here.
***Plus** ... Pop Piano ... Guitar Workshop ... Marvin Hamlisch.*

ISSUE NO. 1081 (OCTOBER 1981)
Cherokee • Exactly Like You • Harlem Nocturne • In The Mood • Memories Of You • Mississippi Mud • On The Sunny Side Of The Street • Sam, You Made The Pants Too Long • Yes, We Have No Bananas.
***Plus** ... Pop Piano ... Guitar Workshop ... Improvisation ... Basic Training ... Song Contest Winners.*

ISSUE NO. 1181 (NOVEMBER 1981)
Did You Ever See A Dream Walking? • Everything's Coming Up Roses • Let Me Entertain You • Life Is Just A Bowl Of Cherries • Make Someone Happy • Pennies From Heaven • Small World • Together Wherever We Go.
***Plus** ... Modulation ... Inversions ... Improvisation ... Jule Styne ... the new "Pennies From Heaven."*

ISSUE NO. 1281 (DECEMBER 1981)
Auld Lang Syne • Angels From The Realms Of Glory • All Through The Night • Carol Of The Bells • Circles • Themes From "The Nutcracker Suite" • Jesu, Joy Of Man's Desiring • Lo, How A Rose • Ode To Joy • Silver Threads Among The Gold • When You Were Sweet Sixteen • 1981 Song Contest Winners.
***Plus** ... Chord Voicing ... Improvisation ... Rhythm Workshop ... 1981 Music Cruise.*

ISSUE NO. 0182 (JANUARY 1982)
Here There And Everywhere • Hey Jude • Imagine • I'm Leaving It All Up To You • Lady Madonna • Lucy In The Sky With Diamonds • The Muppet Show Theme • On Rainy Afternoons • The Rainbow Connection • Sometimes When We Touch.
***Plus** ... Chord Voicing ... Tips For Singers ... Improvisation.*

ISSUE NO. 0282 (FEBRUARY 1982)
Emotion • It's Now Or Never • Love Is Here To Stay • Love Walked In • My Funny Valentine • Nice Work If You Can Get It • Poinciana • They All Laughed • When I Fall In Love • Where Or When.
***Plus** ... Basic Chord Voicing ... 7th Chords ... Improvisation ... The Gershwins.*

ISSUE NO. 0382 (MARCH 1982)
Beautiful Isle of Somewhere • Black and White Rag • Black Is the Color • The Blue Tail Fly • Bowery Rag • Cockles and Mussels • In the Shade of the Old Apple Tree • Kentucky Babe • Love's Old Sweet Song • Pickles And Peppers • Scarborough Fair • Shenandoah.
***Plus** ... "Quest for Queenie" ... Voice leading ... 7th chord inversions ... Improvisation.*

ISSUE NO. 0482 (APRIL/MAY 1982)
Exodus (Theme) • Gigi • If Ever I Would Leave you • It's Only a Paper Moon • Music From Across the Way • They Can't Take That Away From Me • True Love • We Kiss In A Shadow • Woman In Love • You Don't Know Me.
***Plus** ... Alberti Bass ... Altered chords ... Improvising in Minor keys.*

ISSUE NO. 0882 (JUNE/JULY 1982)
Bigger Isn't Better • The Colors of My Life • Do Nothin' Till You Hear From Me • Don't Blame Me • Don't Get Around Much Anymore • I Feel A Song Comin' On • Just Squeeze Me (But Don't Tease Me) • Maybe • Something Was Missing • You're Never Fully Dressed Without A Smile.
***Plus** ... Charles Strouse Interview ... Playing Jazz ... Ellington Style at the keyboard ... Altered chords.*

ISSUE NO. 0882 (AUG/SEPT 1982)
After The Lovin' • Dippermouth Blues • I'll Never Love This Way Again • The Love Boat (Main Title) • Mona Lisa • Nadia's Theme • The Way We Were • You'll Never Know • You've Lost That Lovin' Feeling.
***Plus** ... getting your money's worth from private lessons ... jazz tips ... playing contemporary ballads ... complete chart of 7th chords.*

ISSUE NO. 1082 (OCTOBER 1982)
Beer Barrel Polka • Darn That Dream • Do You Know What It Means To Miss New Orleans • My Melancholy Baby • Pennsylvania Polka • Solitude • Sweet Sue-Just You • Too Fat Polka • 12th Street Rag • Way Down Yonder In New Orleans.
***Plus** ... jazz rhythms ... musical form ... music of New Orleans ... Duke Ellington ... suspended 4th and added 6th chords.*

ISSUE NO. 1182 (NOVEMBER 1982)
Bess You Is My Woman • Can't Help Falling In Love • I Got Plenty O' Nuttin' • I Loves You Porgy • It Ain't Necessarily So • Lazy Afternoon • Shadows In The Moonlight • There's A Small Hotel • Young And Foolish.
***Plus** ... jazz improvisation ... dictionary of 9th chords ... playing Gershwin at the keyboard ... new music products.*

ISSUE NO. 1282 (DECEMBER 1982)
Be A Santa • Button Up Your Overcoat • Frosty The Snowman • I Remember It Well • I Still See Elisa • I Talk To The Trees • Jingle-Bell Rock • Snowfall • Wait Till You See Her.
***Plus** ... keyboard "hooks" ... accompanying group singing ... classical corner ... 1982 song index ... Lerner and Loewe.*

ISSUE NO. 0183 (JANUARY 1983)
Bill • Can't Help Lovin' Dat Man • The Folks Who Live On The Hill • Goin' Out Of My Head • Long Ago (And Far Away) • Lovely To Look At • Pick Yourself Up • The Song Is You • That's Life • The Wayward Wind.
***Plus** ... song endings ... rhythm workshop ... playing Jerome Kern at the keyboard ... "Show Boat."*

ISSUE NO. 0283 (FEBRUARY 1983)
Come In From the Rain • If I Were a Rich Man • (Song From) M*A*S*H • Rainy Days and Mondays • The Rose • Sunrise, Sunset • Those Were the Days (Theme from "All in the Family") • You Are the Sunshine of My Life • You Light Up My Life • We've Only Just Begun.
***Plus** ... playing soft rock ... rhythm workshop ... theme and variations ... interview with songwriter Johnny Mandel.*

ISSUE NO. 0383 (MARCH 1983)
Funny How Time Slips Away • The Gambler • Gentle On My Mind • Green Grass of Home • I Remember You • Make The World Go Away • Mammas Don't Let Your Babies Grow Up To Be Cowboys • Nine To Five • Rhinestone Cowboy • Snowbird.
***Plus** ... playing country music ... rhythm workshop ... new products.*

ISSUE NO. 0483 (APRIL/MAY 1983)
Chase Me, Charlie • Easy To Love • Endless Love • A Foggy Day • I'll Follow My Secret Heart • Love Is Blue • Nevertheless (I'm In Love With You) • Someday I'll Find You • (There's) Always Something There To Remind Me • They Were You.
***Plus** ... playing pop rhythms ... elementary music terms ... rhythm workshop ... Noel Coward.*

ISSUE NO. 0683 (JUNE/JULY 1983)
A Certain Smile • Don't It Make My Brown Eyes Blue • Ebb Tide • Heart Mender • Little Things Mean A Lot • Moonlight Serenade • Once In A While • On Green Dolphin Street • Put Your Dreams Away • Roses Are Red (My Love) • Softly, As I Leave You.
***Plus** ... Special arrangements ... transposing a melody ... rhythm workshop ... Richard Leigh interview ... Glenn Miller Orchestra update.*

ISSUE NO. 0883 (AUG/SEPT 1983)
The Desert Song • Fascinating Rhythm • The 59th Street Bridge Song (Feelin' Groovy) • If There Is Someone Lovelier Than You • I Left My Heart In San Francisco • I'm Forever Blowing Bubbles • I'm Just Wild About Harry • The Sound Of Silence • There Used To Be A Ballpark • Turn Around, Look At Me.
***Plus** ... transposing a chord progression ... rhythm workshop ... career updates: Tony Bennett, Joe Raposo & Paul Simon.*

Back Issues

Our Back Issues Are Fast Becoming Collector's Items! We are still making them available to subscribers only ***at the single copy price of just $2.75. Use the order form or write directly to our Back Issue Dept. Specify Issues desired by ISSUE NUMBER.***

SHEET MUSIC MAGAZINE Back Issue Department
352 Evelyn St., P.O. Box 933 Paramus, NJ 07653-0933

Check (✓) one:
☐ Standard Piano ☐ Standard Organ**
☐ Easy Piano* ☐ Easy Organ

Issue No. _____ _____ _____

_____ _____ _____

*Note: *Easy Piano not available before the April 1978 issue.*
***Organ editions not available before the January 1980 issue. (Standard and Easy Organ are combined Jan.-June/July 1980.)*

Please send back issues I have indicated.

Name _____

Address _____

City _____

State _____ Zip _____

I enclose $2.75 postpaid for each issue _____

N.J. residents add sales tax. _____

Total _____

(Please print clearly.)

ISSUE NO. 1083 (OCTOBER 1983)
C'est Magnifique • Hopelessly Devoted To You • I Love Paris • Irma La Douce • My Cup Runneth Over • Our Language Of Love • The Poor People Of Paris • Spellbound Concerto • Warsaw Concerto.
Plus *... Movie LPs ... Constructing Simple Chords ... Schubert's "Ave Maria."*

ISSUE NO. 1183 (NOVEMBER 1983)
Arthur's Theme • Evergreen • I Cover The Waterfront • Something To Remember You By • Then I'll Be Tired Of You • What Is This Thing Called Love? • When Your Lover Has Gone • Why Shouldn't I? • You Go To My Head.
Plus *... Dudley Moore On Piano Playing ... Tips On Arranging ... Pop Piano.*

ISSUE NO. 1283 (DECEMBER 1983)
A La Nanita Nana • Coventry Carol • Det Kimer Nu Til Julefest • Dormi Dormi, O Bel Bambin • Go Tell It On The Mountain • Good Christian Men Rejoice • I Heard The Bells On Christmas Day • In A Simple Way I Love You • La Marche Des Rois • Old Friend • Send In The Clowns.
Plus *... The Bells of Christmas ... The Story Of The Christmas Carol ... "Peter And The Wolf" ... 1983 Song Index.*

ISSUE NO. 0184 (JANUARY 1984)
All I Need Is The Girl • Another Op'nin', Another Show • Comedy Tonight • How Do You Speak To An Angel? • I See Your Face Before Me • I'll Be Seeing You • March Of the Siamese Children • That's Entertainment.
Plus *... Broadway's Pretty Playhouses ... Special Arrangement ... Rhythm Workshop ... Seventh Chords.*

ISSUE NO. 0284 (FEBRUARY 1984)
Can You Read My Mind? (Love Theme from "Superman") • Chariots of Fire • It Can't Be Wrong • Jean • Rose Marie • Shadow Waltz • That's All • Thinking of You.
Plus *... Music for a Healthy Heart ... The Music of John Williams ... Classical Corner ... The Primary Chords ... playing Stride and Rhythm style.*

ISSUE NO. 0384 (MARCH 1984)
Flashdance ... What a Feeling • I Guess I'll Hang My Tears Out To Dry • I Could Have Danced All Night • My Foolish Heart • On Your Own • Shall We Dance? • This Is All Ok • Till the End of Time.
Plus *... playing rock music ... harmonizing a melody ... "Dancin' On Your Toes" back on Broadway ... Organ Workshop.*

ISSUE NO. 0484 (APRIL/MAY 1984)
An Affair to Remember • April Love • Little Boy Lost • Nobody Does It Better • The Shadow of Your Smile • Somewhere, My Love (Lara's Theme) • What Are You Doing the Rest of Your Life? • The Windmills of Your Mind.
Plus *... Mama's Movie Music ... playing arpeggios ... harmonizing in minor keys ... your musical questions answered.*

ISSUE NO. 0584 (JUNE/JULY 1984)
Always On My Mind • Beautiful City • Brian's Song (The Hands Of Time) • Dream • How Do You Keep The Music Playing • The Most Beautiful Girl • Song From Moulin-Rouge (Where Is Your Heart) • Spanish Eyes • Star Wars (Main Theme).
Plus *... The Three Minor Scales ... Tips on Accompanying a Singer ... Your musical questions answered ... Willie Nelson update ... composer Billy Sherrill.*

ISSUE NO. 0884 (AUG/SEPT 1984)
A Broken Hearted Me • I Can't Get Started • If I Ruled The World • Stay As Sweet As You Are • The Sweetest Sounds • I Started A Joke • Sweetheart • Words.
Plus *... Artist's Spotlight ... Music News ... Introduction to Modulation ... and more.*

ISSUE NO. 1064 (OCTOBER 1984)
In The Chapel In The Moonlight • Last Night On The Back Porch • Let Me Call You Sweetheart • My Prayer • A Nightingale Sang In Berkeley Square • Paddlin' Madelin' Home • Theme from Picnic • Red Sails In The Sunset.
Plus *... Collecting America's Song ... A Special Harmony At The Keyboard ... Song Title Search.*

ISSUE NO. 1184 (NOVEMBER 1984)
Bridge Over Troubled Water • Fine And Dandy • Hard Hearted Hannah • I Wanna Be Around • L-O-V-E • On Broadway • Softly, As In A Morning Sunrise • You Oughta Be In Pictures.
Plus *... Music News ... The Two Sided Tritone ... The Dollars and Cents of Your Song ... and more.*

ISSUE NO. 1284 (DECEMBER 1984)
Among My Souvenirs • The Christmas Waltz • Don't Forget To Remember • I've Got To Get A Message To You • It Was A Very Good Year • Let It Snow! Let It Snow! Let It Snow! • Memories • The Old Fashioned Way.
Plus *... North America's First Christmas Carol ... Ron Herder's arrangement of What Child Is This? ... Pop Piano ... Organ Studio.*

ISSUE NO. 0185 (JANUARY 1985)
The Girl From Ipanema • How Insensitive • I Let A Song Go Out Of My Heart • In A Sentimental Mood • Meditation • Prelude To A Kiss • Quiet Nights Of Quiet Stars • Sophisticated Lady.
Plus *... Making Music In The 80s ... Publication of Your Song ... Pop Piano ... Organ Studio ... Duke Ellington ... Antonio Carlos Jobim.*

ISSUE NO. 0285 (FEBRUARY 1985)
Any Day Now • Ev'ry Time We Say Goodbye • I Can Dream, Can't I? • Islands In the Stream • Love Me Tender • Red Roses For A Blue Lady • Speak Low • Three Coins In The Fountain • What Did I Have That I Don't Have?
Plus *... You Asked: "Who's Arranging Our Song?" ... Jule Styne and Sammy Cahn ... Ogden Nash and Kurt Weill ... Peter And The Wolf Revisited ... Finger Jazz ... Tricks Of The Trade: Fancy Runs by Lou Stein ... Guitar Workshop.*

ISSUE NO. 0385 (MARCH 1985)
Another Song About Paris • Beautiful Brown Eyes • Bedella • Believe Me If All Those Endearing Young Charms • A Bird In A Gilded Cage • My Sweetheart's The Man In The Moon • O The Days Of The Kerry Dancing • Sweet Rosie O'Grady • 'Tis The Last Rose Of Summer • When You And I Were Young, Maggie • Where The River Shannon Flows • While Strolling Through The Park.
Plus *... Chauncey Olcott — An American Musical Leprechaun ... Finger Jazz ... Meet Dave Frishberg ... Another Fairytale From Mr. Stein ... Guitar Workshop ... Organ Workshop.*

ISSUE NO. 0485 (APRIL/MAY 1985)
A Cottage For Sale • Harbor Lights • Honeysuckle Rose • I Love You Samantha • I'm Beginning To See The Light • Love, Look Away • Walkin' My Baby Back Home • You'd Be So Nice To Come Home To.
Plus *... Monsters Invade Norfolk ... Getting To Know You ... Artist's Spotlight On Cole Porter ... Pop Piano ... Guitar Workshop ... Organ Studio.*

ISSUE NO. 0685 (JUNE/JULY 1985)
Go Away Little Girl • Hooked On A Feeling • It's Going To Take Some Time • The Look Of Love • Old Cape Cod • Wonderland By Night • You've Got A Friend.
Plus *... Give Me Liberty And Give Me Song ... Where Are They Now? ... Meet Our Subscribers ... Pop Piano ... Guitar Workshop ... Harmony At The Keyboard.*

ISSUE NO. 0885 (AUG/SEPT 1985)
The Boy Next Door • I Just Called To Say I Love You • It Could Happen To You • Just You, Just Me • My Man • On The Wings Of Love • Three Times A Lady • To All The Girls I've Loved Before.
Plus *... Special Arrangement by Marian McPartland ... The 11th Annual World Championship Old-Time Piano Playing Contest ... Artist's Spotlight ... Meet Our Subscribers ... Guitar Workshop ... Organ Studio ... Lou Stein's "Walkin' The Left Hand."*

ISSUE NO. 1085 (OCTOBER 1985)
Autumn Nocturne • Magic • Jeepers Creepers • Let The Rest Of The World Go By • Medley • Old Songs • The Season Is Over • Skylark.
Plus *... Writing That Hit Lyric ... Artist's Spotlight on Harry Warren and on Judy Carmichael ... Playing Tips ... Stride Piano For Starters ... Guitar Workshop ... Harmony At The Keyboard.*

ISSUE NO. 1185 (NOVEMBER 1985)
Cagney & Lacey • Dick Van Dyke • Theme From Fantasy Island • Hill Street Blues Theme • Mr. Lucky • Newhart • Remington Steele • Love Theme From "The Winds Of War."
Plus *... The Mancini Generation Goes On ... Judy Carmichael's "Swinging It" ... Les Paul, Inventive Guitarist ... Fingering by Douglas Riva ... Lou Stein's "Filling Those Wide Open Spaces" ... Playing Tips ... Guitar Workshop.*

ISSUE NO. 1285 (DECEMBER 1985)
All I Want For Christmas Is My Two Front Teeth • Christmas Auld Lang Syne • I Found A Million Dollar Baby (In A Five And Ten Cent Store) • Saving All My Love For You • There Is No Christmas Like A Home Christmas • Till We Meet Again • A Very Precious Love • Winter Wonderland.
Plus *... The Year They Cancelled Christmas ... Fingering, Part II ... "Swingin' Them Jingle Bells" ... Jazzercises ... Playing Tips ... Guitar Workshop.*

ISSUE NO. 0186 (JANUARY 1986)
A Bag Of Rags • Camptown Races • Forty-five Minutes From Broadway • Just A Closer Walk With Thee • St. James Infirmary • Solace • This Train Is Bound For Glory • The Wabash Cannonball • Will The Circle Be Unbroken?
Plus *... Our Musical Roots by Susan Rodd ... Bucky and John Pizzarelli ... Fingering: Part III ... Express Yourself ... Jazzercises ... Theory Class.*

ISSUE NO. 0286 (FEBRUARY 1986)
Theme From New York, New York • Almost Paradise • Charmaine • Pagan Love Song • Sweet And Lovely • Second Time Around • Pink Panther • It Might Be You.
Plus *... Vince Giordano: Reclaiming Our Musical Heritage ... Judy Carmichael's "Stridin' The Blues" ... Theory Class: The Numbers Game For Key Signatures ... Lou Stein's "Swingin' The Melody" ... Guitar Workshop.*

ISSUE NO. 0386 (MARCH 1986)
I've Told Ev'ry Little Star • I'm Old Fashioned • Who? • Till The Clouds Roll By • I Won't Dance • The Last Time I Saw Paris • Look For The Silver Lining • The Touch Of Your Hand.
Plus *... More and More Jerome Kern ... Artist's Spotlight on Jane Jarvis ... Stridin' the Blues: Boogie ... Theory Class ... Guitar Workshop.*

ISSUE NO. 0486 (APRIL/MAY 1986)
Get Happy • Bidin' My Time • Delicado • September In The Rain • Smiles • That's What Friends Are For • Tonight I Celebrate My Love • P.S. I Love You • Can't We Talk It Over?
Plus *... Getting Happy with Harold Arlen ... Technique on Memorizing ... Judy Carmichael's "Just Stridin', Riffin' and Relaxin'" ... Theory Class: More Chord Symbols ... Lou Stein's "Enhancing Harmony With Passing Tones" ... Guitar Workshop.*

ISSUE NO. 0686 (JUNE/JULY 1986)
America The Beautiful • The Girl I Left Behind • Jeanie With The Light Brown Hair • Acres Of Clams • The Shanghai Blues • Deep River • Jonathan Jenny • I Ride An Old Paint • Liberty • Marie From Sunny Italy • Hard Times • Mademoiselle From Armentieres.
Plus *... Special arrangement of America The Beautiful ... America: Growing Up With Song by Lerry Sandberg ... Colorful, historical background behind each of these early American Songs.*

ISSUE NO. 0886 (AUG/SEPT 1986)
Cinnamon and Clove • The Gypsy • I'll Remember April • Lover Man (Oh, Where Can You Be?) • So Nice (Summer Samba) • Sugar Blues • A Sunday Kind of Love • Till Then.
Plus *... Under the Spell of Practice by Robert Dumm ... Artist's Spotlight on John Bunch ... Everybody's Doin' It by Judy Carmichael ... Lou Stein's Seventh Heaven ... Theory Class: Take These Sevenths — Please! ... Guitar Workshop.*

ISSUE NO. 1086 (OCTOBER 1986)
Early Autumn • I Like the Likes Of You • Indian Summer • Memories • Shine On Harvest Moon • Somebody Loves Me • There's Yes! Yes! In Your Eyes • The Very Thought of You.
Plus *... Special Arrangement by Ed Shanaphy ... Under the Spell of Practice by Robert Dumm ... Leading Progression by Lou Stein ... Theory Class ... Artist's Spotlight on Woody Herman ... Judy Carmichael's Stride Bass Patterns ... Playing Tips ... Guitar Workshop.*

ISSUE NO. 1186 (NOVEMBER 1986)
Day In — Day Out • Fools Rush In (Where Angels Fear To Tread) • The Man (Gal) That Got Away • Summer Me, Winter Me (Theme from "Picasso Summer") • (Love Is) The Tender Trap • Time After Time • You And The Night And The Music • You Make Me Feel So Young.
Plus *... Publisher's Desk ... Frank Sinatra: The Musician ... Things You Never Knew Until Now About Ol' Blue Eyes ... Theory Class: Elevenths ... Is Jazz Fun Anymore? By Judy Carmichael ... Lou Stein's Pop Studio ... Guitar Workshop ... Organ Studio: Playing Hymns.*

ISSUE NO. 1286 (DECEMBER 1986)
Beyond the Sea • Carioca • The Lambeth Walk • Leaning On A Lamp-post • Little Girl Blue • Me And My Girl • The Old Lamplighter • When My Baby Smiles At Me.
Plus ... Fantasy on Silent Night ... "Me And My Girl": The Musical That's Bringing Melody Back to Broadway ... The Bullfinch and the Song from Heaven: The Legend of a Christmas Mystery ... Sure Is Easy When You Know How by Judy Carmichael ... Guitar Workshop ... Pop Studio ... Organ Studio ... Theory Class ... 1986 Song Index

ISSUE NO. 0187 (JANUARY 1987)
Bluesette • Downtown • I Found A New Baby • Lollipops And Roses • One Of Those Songs • Our Day Will Come • The Petite Waltz • You Give Good Love.
Plus *... Playing the Piano In Public by Charles Cook ... Learning A New Piece by Robert Dumm ... Theory Class: Slash Chords ... "I Found A New Baby" In Stride by Judy Carmichael ... Lou Stein's Pop Studio ... Guitar Workshop ... Playing Tips.*

Sheet Music Magazine's

Subscriber Service

• Questions about your subscription?
• Problems? • Change of Address?
• Do you wish to change editions?
(Easy to Standard/Piano to Organ, etc.)
• Want to renew your subscription?

Write to:
Subscription Manager
Sheet Music Magazine
352 Evelyn St., P.O. Box 933
Paramus, NJ 07653-0933

IMPORTANT!

• Be sure to include the most recent Mailing Label from the cover of your magazine.
• Please allow at least 3 weeks for changes or corrections.
Thank you for letting us help.

piano and organ only
standard piano and organ only
easy organ only
easy organ and standard organ

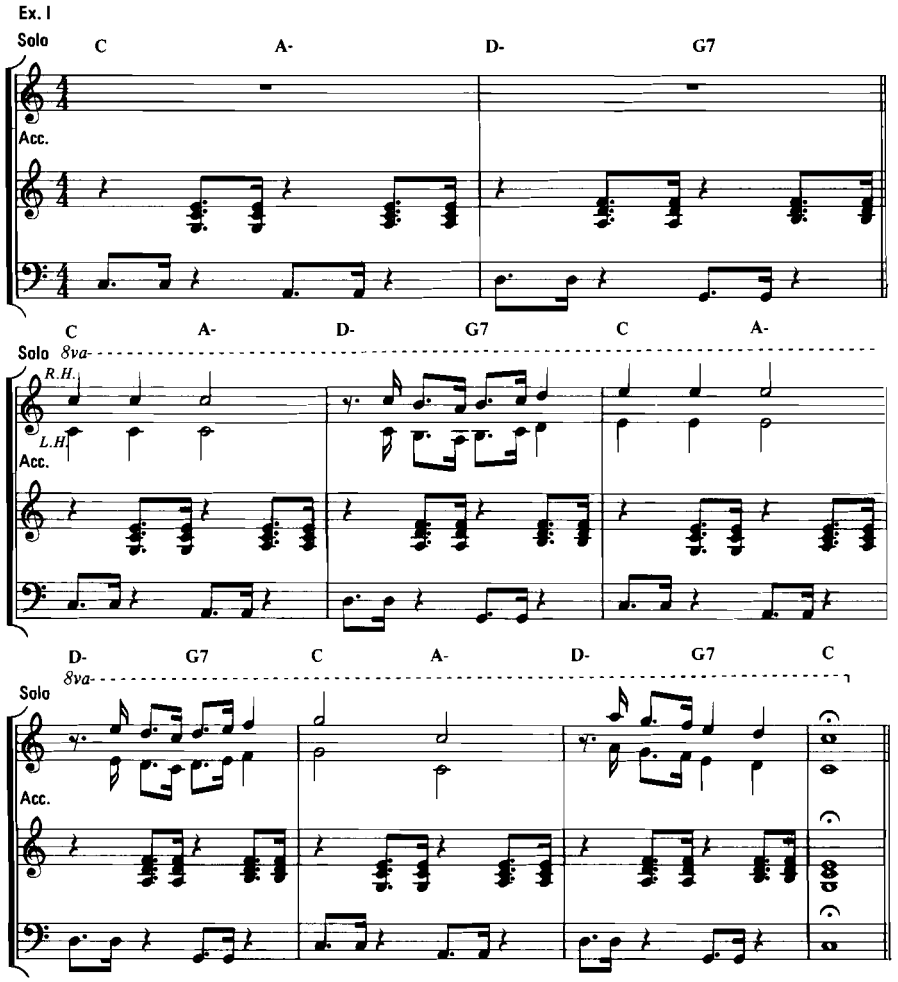
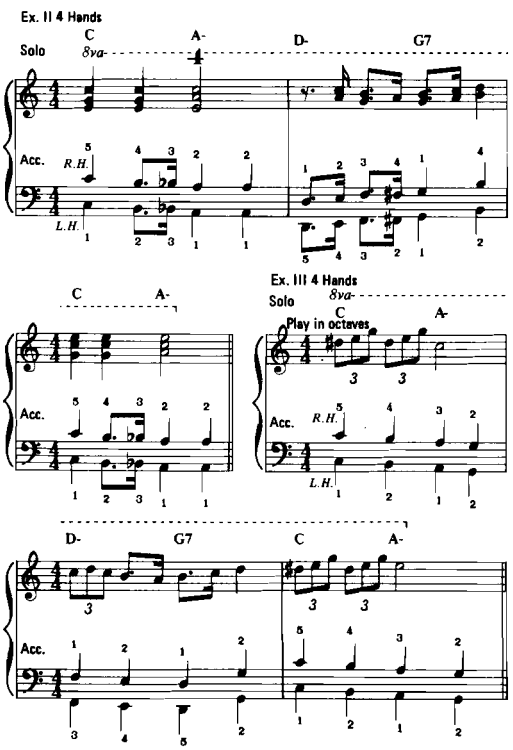
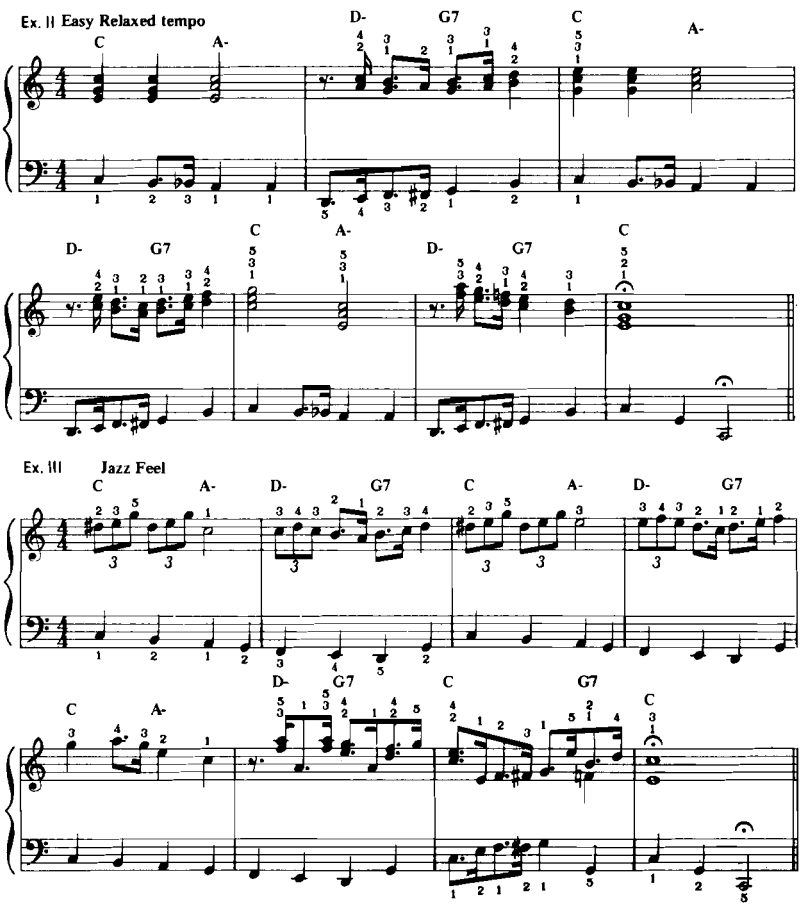
The Heart And Soul Of Solo Playing

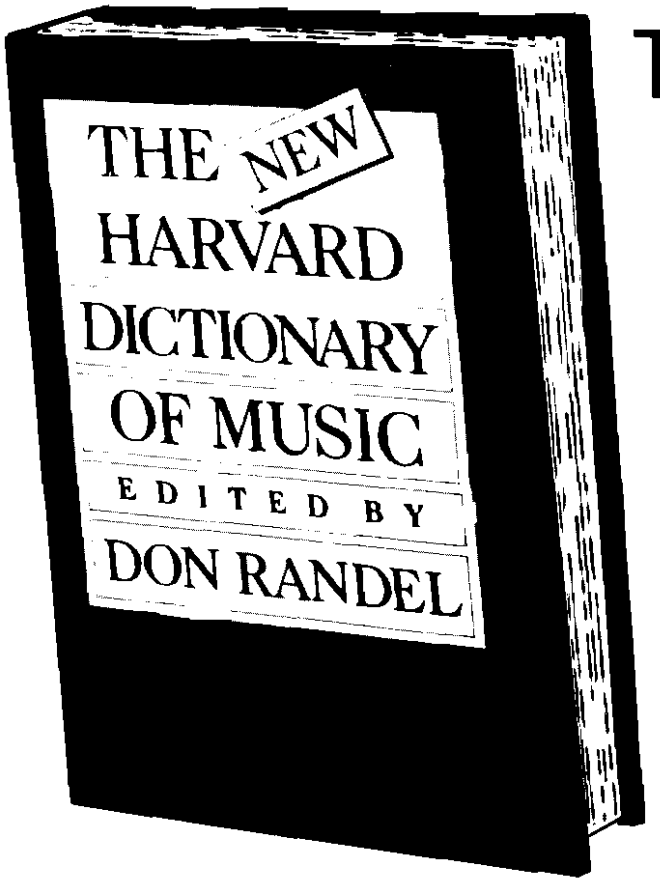
by Lou Stein

When you hear the tune "Heart And Soul" being performed, more often than not it is in an arrangement for four hands: two on the melody and two on the accompaniment. (See example 1, which starts with the familiar "Heart And Soul" *vamp* before moving into the tune.)

I thought it would be novel to come up with some versions for one pianist. Mention that you are going to play this song and someone is sure to say: "Which part do you want to play?" With these solo arrangements, you can now fool them and go it alone!

Example 2 uses double thirds interwoven with a moving bass line; play it with an easy, relaxed feeling. In example 3, I've used an "ad lib" approach. The "walking" bass should have a jazz feel; notice the touch of Fats Waller thrown in to the last three bars!

If you do have a friend who insists on joining in, examples 2 and 3 can both be played in four-hand versions; see the suggested renderings below. Either way, play with lots of heart, add a dash of soul, and you're in for a fun time!

"The Ideal Piano-Top Reference." *The New York Times*



The Best Music Reference Book In The World

- ★ **Completely New And Up-To-Date!**
- ★ **Over 950 Pages!**
- ★ **More than 220 Illustrations. . . 250 Musical Examples!**
- ★ **Perfect for Students. . . Teachers. . . Musicians Of All Levels!**

The completely new and indispensable Harvard Dictionary Of Music is the one reference book you'll want to open again and again for answers to all of your musical questions. Superb articles cover everything from early music to jazz; from Latin American music and profiles of instruments to the history of notation. Turn to any page and you'll learn something surprising. Or look up specific topics and get the world's best information and advice on counterpoint, modulation, music publishing, harmony, periods and styles, famous works and historical developments.

Susan T. Sommer, Assistant Chief of the New York Public Library Music Division, calls it "superb." "It's a godsend," she says, "to have this volume within reach." With over 6,000 specially commissioned entries by seventy leading scholars, there is almost *nothing* about music you can't find in these 950+ pages, filled with hundreds of illustrations and musical examples. Even the most remote material — a definition of *Cedendo,* for example, or an explanation of *Fauxbourdon* — is at your fingertips!

No-Risk Offer!

Easily the most useful of all musical dictionaries, cited time after time for its accuracy, completeness, and the ease with which it can be used, The New Harvard Dictionary Of Music is now available at absolutely no risk. If, for any reason, you are not completely delighted, simply return it within 30 days for a complete refund! No questions asked! So order your copy today!

Here Are Just Some Of The Questions Answered In The Pages Of The Harvard Dictionary

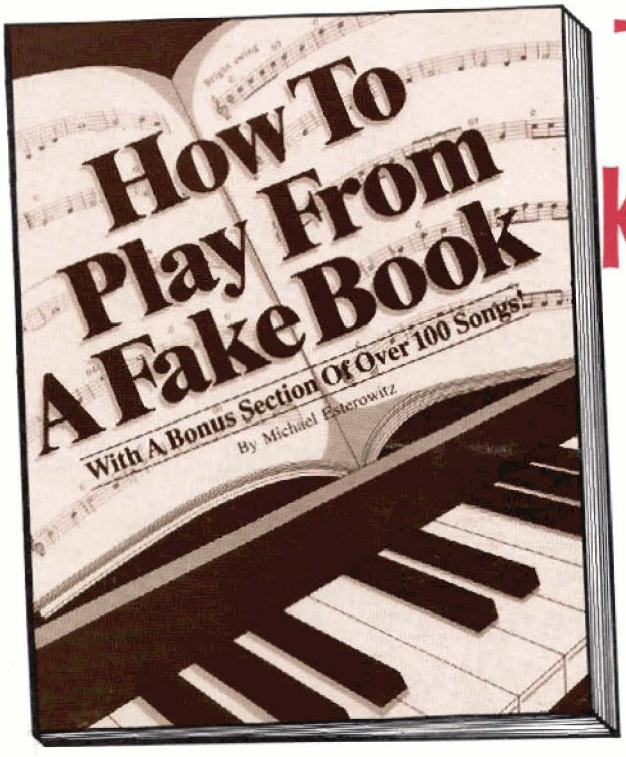
1) What's an *arcicembalo?*
2) Which opera set off the *"War Of The Buffoons"* in Paris?
3) Define *Doo Wop.*
4) When was *mensural notation* used for indicating rhythm?
5) Who invented the *Pantaleon,* a precursor to the piano, and took Europe by storm performing virtuoso works on it?

Answers:

1) It's a harpsichord with divided keys for playing intervals smaller than a semitone.
2) Pergolesi's *La serva padrona.*
3) A form of rhythm and blues that flourished in the 1940s and 1950s.
4) From around 1260 to 1600.
5) Pantaleon Hebenstreit (1669-1750).

★ ★ HOW TO ORDER ★ ★

Write down on any piece of paper your name and address, including zip code, and the number of copies you would like of The New Harvard Dictionary Of Music. Enclose a check (payable to Songbooks Unlimited) for $30 plus $3.50 postage and handling for each copy, and mail to: Songbooks Unlimited, Dept. HV-01-27, 352 Evelyn Street, PO Box 908, Paramus, NJ 07653-0908. Look it over for 30 days, and if not 100% satisfied, we will refund your money in full, no questions asked.



The Best Book On Keyboard Harmony You'll Ever Own!

With A Bonus Section Of Over 100 Songs!

★ For Musicians Of All Levels!

★ Learn To Play Any Chord Symbol You Find In Pop, Jazz Or Rock!

★ Turn Any Lead-Sheet I… A Polished, Profession… Arrangement…On The…

What Is A "Fake Book"?

"Fake Books" have been used for years by professional musicians for every popular music occasion. They contain a thousand or more songs in one compact volume! But in order to use these invaluable collections, musicians must know how to turn the song "outlines" found in these "fake books" into full keyboard arrangements . . . how to "fake" a great-sounding accompaniment from just melody, lyrics and chord symbols. Now anyone can!

Learn To "Fake" A Tune!

This book will teach you how to play from a "fake book" plus lots more! You'll learn the knack of reading any chord symbol you might find in pop, jazz or rock . . . how to create stylish arrangements on your own . . . how to sound like a "pro" even when reading sheet music for the very first time!

An Extraordinary Guide To Keyboard Harmony!

How To Play From A Fake Book is being hailed as one of the best guides to keyboard harmony by amateur and professional musicians alike. You'll learn about intervals and chord qualities . . . what to do with your left hand to make your keyboard playing full and colorful . . . how top keyboard players use "inversions" and "voicings" to get that polished, expert-like finish to their playing.

Learn how to use bass lines . . . counter-melodies . . . intros and endings . . . rhythmic patterns . . . embellishing a melody . . . and more! There's even a chapter on how to accompany!

SPECIAL BONUS: After you've learned h… a fake book, turn to the huge bonus sect… songs in lead-sheet form! You'll have ho… ing, singing, and applying everything you… book will earn a very special place on y… and you will turn to it again and agai…

Money Back Guarante…

We are so certain you will be thrilled a… h *How To Play From A Fake Book*, we are… y special offer. Keep it for a full 30 day… ıy through the examples, and enjoy the bo… er 100 songs. If you are not completely satis… rn it for a full refund. No questions asked! … er your copy today!

★★★ HOW TO ORDER ★★★

Write down on any piece of paper the number of copies of "HOW TO PLAY FROM A FAKE BOOK" you want. Print your name and address, including zip code. For each copy, enclose check or money order for $14.95 plus $1.50 postage and handling payable to Songbooks Unlimited. (N.Y. & N.J. residents add sales tax). Or, CHARGE IT to your MasterCard or VISA. Include your account number and expiration date. Mail to SONGBOOKS UNLIMITED, Dept. HF-01-27, 352 Evelyn St., P.O. Box 908, Paramus, NJ 07653-0908. We will ship promptly with full 30-day money back guarantee.